

The American Record Guide

VOLUME 24, NO. 2

35 CENTS A COPY • FEBRUARY, 1958



FOURTH YEAR OF PUBLICATION
TWENTY



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The American Record Guide

incorporating  THE AMERICAN TAPE GUIDE

February, 1958
Volume 24, No. 6



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THE AMERICAN RECORD GUIDE, formerly *The American Music Lover*, is an independent journal of opinion. It is published on or before the tenth of the dated month. Price 35c a copy.

• Year's subscription in the U.S.A. and Canada, \$3.50. Pan-American republics, \$3.75. All other foreign countries, \$4.00.

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• Change of address notification must be received at least a month prior to date of publication. No responsibility can be assumed for non-delivery due to removal without notice.

• Second-class mail privileges authorized at New York, N. Y., with additional entry at Easton, Pa.

• **Mail Address:** Post Office Box 319, Radio City Station, New York 19, N. Y.

On the cover: George Balanchine, choreographer of Stravinsky's "Agon". The recording is reviewed on page 263.

BRUNO WALTER will complete his recording of Mahler's Second Symphony with the New York Philharmonic later this month. . . With the same orchestra Leonard Bernstein recently recorded *Le sacre* and, with Isaac Stern as soloist, the Bartók Violin Concerto. Both performances were sensational in concert; if the sessions went as well the recordings will be worth waiting for. . . London is bringing out "*La Gioconda*" with Cerquetti, Simionato, Del Monaco, Bastianini, and Siepi. . . The next posthumous Toscanini release is a Brahms Double Concerto with, I think, Piastro and Miller of the old NBC Symphony as soloists. . . Reflecting on Columbia's insult to George Balanchine (page 263) it occurred to me that Vox is due censure for failing to maintain the initial momentum of its New York City Ballet series. I haven't seen the sales figures but at least two of the three releases to date must have made plenty of money. And I can think of a few others that would. It is disgraceful, for example, that one cannot buy a recording of the *Pas de dix* music (none of the *Raymonda* abridgments include it, oddly enough). And if costs are a militating factor, most of *Square Dance* could be put together out of snips from tape already reposing in the Vox vault, with the voice of the caller simply dubbed in. . . I have a number of ideas for ballet repertory to give away. Perhaps next month. . . If you did not encounter this or that favorite new disc in the January "Critics' Choice" pages remember that the 1957 lists were limited to recordings reviewed during the calendar year. What with late-arriving shipments and late-arriving reviews, certain releases will have to wait for next year's compilation. It works the other way around, also. Our good friend Roland Gelatt, in a survey of the 1957 crop for *The Reporter*, was especially pleased with Klemperer's performance of the *Eroica*—a recording reviewed in our October, 1956 issue and consequently included in last year's "Critics' Choice"! But then, some of our great metropolitan dailies do not hesitate to review records two or even three years old. And even to describe them as "New" releases.—J.L.

Beniamino Gigli

(including a complete discography)

ONE OF THE great voices of all time was stilled on November 30, 1957, when Beniamino Gigli died of pneumonia in Rome. He would have been 68 on March 20.

Gigli had been a leading singer for more than four decades. He made his operatic debut as Enzo in *"La Gioconda"* on October 15, 1914, at Rovigo. He retired from the opera and concert stage on May 25, 1955, in Washington, D. C.

Throughout his long career Gigli was a controversial figure. His Metropolitan debut was criticized because of his habit of stepping out of character to acknowledge applause. He frequently got into hassles with other singers—his "feud" with Maria Jeritza, for example, is still remembered by old timers. In 1932, Gigli left the Metropolitan in what he admitted in his autobiography was "a fit of pique" over a proposed salary cut. He returned to the United States in 1938. In October of that year, he sang *"Andrea Chenier"* with the San Francisco Opera. Two months later he gave a recital in the

Metropolitan Opera House and, early in 1939, he sang *"Aida"*, *"Tosca"*, *"Lucia"*, and *"Rigoletto"* with the Metropolitan. Shortly thereafter, he returned to Italy.

During World War II, Gigli was criticized for singing under auspices of the Axis powers. In 1945, however, he was cleared of all charges of collaboration by the Council of the Musicians Syndicate in Rome. Nevertheless, when it was rumored that he planned to return to America, some who had opposed the re-entry of artists such as Flagstad and Gieseking protested Gigli's proposed tour. Despite this token opposition, he returned for a farewell tour in the spring of 1955 and was wildly acclaimed wherever he sang.

Gigli's fame is not entirely due to his operatic career. He was an accomplished recitalist and starred in a number of motion pictures. Fortunately for those who love great singing, he also made numerous phonograph records.

In all, Gigli recorded eight complete operas in Europe—Puccini's *"La Bohème"*, *"Tosca"*, and *"Madama Butterfly"*, Verdi's

The author (who also prepared the accompanying collation) has been writing about music and musicians for more than a decade. For three seasons he was a correspondent and critic for Symphony magazine. In 1951 and 1954 he served as narrator for opera performances at the Watergate in Washington. He was guest commentator during the Seventh and Eighth American Music Festivals at The National

Gallery of Art. He has lectured on "The Development of American Music" in the United States and Europe. At the present he is affiliated with several publications, including Opera News. Mr. Smith is a member of the American Musicological Society and the National Association for American Composers and Conductors. His own collection of Gigli recordings is virtually complete.

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The late Beniamino Gigli (1890-1957)

"*Aida*" and "*Un Ballo in Maschera*", Leoncavallo's "*Pagliacci*", Mascagni's "*Cavalleria Rusticana*", with the composer conducting, and Giordano's "*Andrea Chenier*". He also took part in the classic recording of the Verdi Requiem with Pinza, Caniglia, and Stignani. All of these performances have been transferred to long-playing records, but most have since been deleted from the catalogues. Those still listed by RCA Victor—"Aida", "*Tosca*", "*Madama Butterfly*", and the Requiem—will not be available from that company after September 30.

In addition to these complete recordings—which are perhaps Gigli's greatest legacy—the tenor made numerous single disc recordings of songs and arias throughout the years, ranging from a few youthful interpretations to a spate of contemporary Italian "popular" songs recorded toward the end of his career. His three farewell recitals in Carnegie Hall in 1955 were taped and selections were released on an RCA Victor LP—and also on an HMV disc—shortly after Gigli's retirement.

Many of the Gigli single discs are marred by the tenor's propensity for tearing a passion to tatters. His ascending and descending portamenti are the bane

By
**FRENCH
CRAWFORD
SMITH**

of many a vocal coach who must discourage students from attempting to do likewise. Further, Gigli's voice had a "built-in" sob which required little effort to become a full-throated cry.

His use of aspirates to achieve what he considered effective delivery was notorious. Consider, for example, the closing lines of *Che gelida manina* from "*La Bohème*". Occasionally, Gigli resorted to transposition. In the single disc recording of this aria (HMV DB-1538, RCA V-8769), he takes the aria a half-step lower than he does in the complete recording.

While purists may decry the vocal "excesses" and the many liberties Gigli took with scores, they cannot deny the sure-fire audience appeal of a Gigli performance. Whether one likes or dislikes Gigli the man or Gigli the artist, one must acknowledge that the tenor possessed one of the most beautiful voices ever to be heard in public. To this reviewer's mind, his use of the *mezzo voce* was and is unrivaled. And Gigli's was one of the most durable voices, too. Few indeed are the singers of today who can campaign for more than 40 years and still have a serviceable voice left.

It would be difficult to single out any Gigli recording to be marooned with on a desert island. If one had to make such a choice, however, he couldn't go wrong with "*Pagliacci*". In this recording, made in 1934, Gigli sings with power and passion—and yet with restraint. Who today can emulate Gigli's outburst when he

learns of Nedda's infidelity? Who can make the climax of *Vesti la giubba* sound so convincing? And who can put so much feeling, and yet so much simplicity, into the hackneyed line: "*La commedia è finita!*"?

Among the single discs worthy of special mention are *Un di all'azzurro spazio* from "*Andrea Chenier*", recorded on October 5, 1922, and Federico's poignant lament, *E la solita storia*, from "*L'Arlesiana*", recorded on June 2, 1936. One cannot overlook, among non-operatic works, Gigli's definitive interpretation of Caccini's *Amarilli*. (Incidentally, the recording of *Amarilli* made during Gigli's 1955 farewell tour compares favorably with the 78-rpm version made some twenty-five years earlier. The tones are not so well focused, to be sure, but the exquisite vocal line is still there. By playing the two recordings consecutively, it is possible to confuse even an astute listener as to which is the earlier version.)

In the realm of light music Gigli made many recordings ranging from Moya's *Song of Songs* (sung in atrocious English) to a selection with a Neapolitan novelty orchestra. The finest of these "chestnuts" stem from the songs of his native Italy, which Gigli sang with joy and abandon. Typical, and perhaps the best, is Di Capua's *Maria, Mari*, which Gigli chose as the last of nine encores for his final full-length recital in Washington.

Gigli had the distinction of being one of the few artists to record with his own daughter. Several operatic discs were waxed with Rina Gigli, including the Micaela-José duet from "*Carmen*" and other duets from "*Otello*", "*Mefistofele*", "*L'Amico Fritz*", and "*Pescatore di Perle*". But the best of Gigli's operatic duet recordings was made with a baritone. On November 28, 1927, Gigli recorded *Del Tempio al limiar* from Bizet's "*Pescatore di Perle*" with Giuseppe De Luca. It would be hard to top this as an example of true bel canto.



Following is a compilation of Beniamino Gigli's recordings. For convenience, it has been broken down into recordings

by the three speeds. Where there is a duplication, either HMV or RCA Victor, the duplicated disc is listed in parentheses following the basic listing.

Long-Playing Records (33-1/3-rpm)

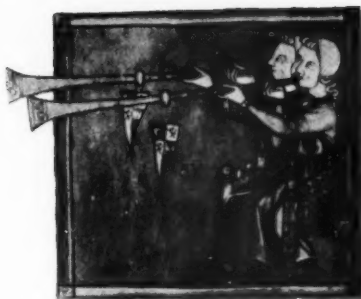
- RCA LCT-1004 Golden Duets ("*Gioconda*"): Enzo Grimaldo, with Ruffo)
- RCA LCT-1035 Aida of Yesterday
- RCA LCT-1037 Famous Duets ("*Lucia di Lammermoor*"): Tomb Scene, with Pinza)
- RCA LCT-1101 "*Aida*" Highlights
- RCA LCT-1102 "*Tosca*" Highlights
- RCA LCT-6000 "*Cavalleria Rusticana*" (Complete)
- RCA LCT-6003 Verdi Requiem (Also on LVT-2001)
- RCA LCT-6004 "*Tosca*" (Complete) (HMV ALP-1020/21)
- RCA LCT-6006 "*Madama Butterfly*" (Complete)
- RCA LCT-6007 "*Un Ballo in Maschera*" (Complete)
- RCA LCT-6010 "*Pagliacci*" (Complete), with "A Gigli Operatic Recital"
- RCA LCT-6014 "*Andrea Chenier*" (Complete)
- RCA LCT-6400 "*Aida*" (Complete) (Also on LVT-4000)
- RCA LCT-6701 Fifty Years of Great Operatic Singing ("*Andrea Chenier*": *Un di all'azzurro spazio* & "*Troatore*"; *Ai nostri monti*, with Elmo)
- RCA LM-1202 Ten Tenors—Ten Arias ("*Troatore*": *Di quella pira*)
- RCA LM-1972 Gigli in Carnegie Hall (HMV ALP-1329)
- RCA LM-2095 Songs of Italy
- HMV ALP-1174 Italian Classic Songs
- HMV BLP-1034 Neapolitan Songs
- HMV CSLP-513/514 "*La Bohème*" (Complete)

Seven-Inch, 45-rpm Records

- RCA WCT-51 "*Aida*" of Yesterday
- RCA WCT-82 "*Tosca*" (Complete)
- RCA WCT-1101 "*Aida*" Highlights
- RCA WCT-1102 "*Tosca*" Highlights
- RCA WCT-6006 "*Madama Butterfly*" (complete)
- RCA WCT-6007 "*Un Ballo in Maschera*" (Complete)
- RCA WCT-6010 "*Pagliacci*" (Complete)
- RCA WCT-6010 A Gigli Operatic Recital
- RCA WDM-1626 Ten Tenors—Ten Arias ("*Troatore*": *Di quella pira*.)
- RCA ERAT-10 Gigli-De Luca Duets
- RCA ERAT-12 Gigli Operatic Favorites
- RCA ERAT-13 Gigli in "*Tosca*"
- RCA ERAT-16 Gigli in "*Cavalleria Rusticana*" & "*Pagliacci*"
- RCA ERAT-26 Four Tenors—Four Arias ("*L'Amico Fritz*": *O amore, o bella luce*)
- RCA ERAT-27 Excerpts from Verdi's Requiem
- RCA 49-0436 "*Fedora*": *Amor ti vieta* & "*Troatore*": *Di quella pira*
- RCA 49-0573 *Mamma & Se vuoi goder la vita*

(Continued on page 277)

Fanfare for the trumpet



By ARMANDO GHITALLA

THE PAST few decades have seen the dawn and daybreak of a new epoch for the trumpet, which already had enjoyed a long and dramatic history reaching back to Biblical times.

From the very first, apparently, there were those who thought of this ancient instrument as a means of artistic expression quite aside from its functional use. Tower watchmen at Lübeck in the fifteenth century used to wile away the hours in their lofty perches by improvising on their primitive trumpets while scanning the terrain for fires and other enemies. Three hundred years later the members of the Royal Mews Band in France were still extending the expressive range of the instrument. By the time of Handel and the elder Bach, trumpet virtuosity had reached its apex. Even the advent of valves, two generations later, failed to regain for the instrument all the eminence

it had known during this era of the so-called natural trumpet (*footnote on page 244). By then it had become just another component of the orchestra.

The valve trumpet, sometimes known as the piston trumpet, established itself as a permanent part of the symphonic ensemble during the latter half of the nineteenth century. From then forward its role has been increasingly important. At first the valve trumpet or cornet players sat side by side with the natural trumpeters, as the student will infer from perusing a typical Berlioz score. Then the natural trumpet was displaced altogether because composers were able to achieve whatever effects they sought between the brilliant timbre of the cylindrically bored trumpet and the more mellow, singing quality provided by the conical bore of the cornet.

By the early 1900s, the growth of trumpet technique could be discerned in the demands made on the instrument by the music of Verdi, Musorgsky, Richard Strauss, and Debussy among others. Here and abroad, almost every community boasted a series of band concerts in the local park, and John Philip Sousa became famous throughout the world. Virtuosi like Herbert Clarke and James Levy were demonstrating skills in cornet-

Armando Ghitala is a member of the Boston Symphony Orchestra and a frequent, if anonymous, soloist with that famous organization in works like Stravinsky's Petrouchka. He will make his formal solo debut at Town Hall, New York, on March 23rd, in a concert of chamber and concerted works featuring the trumpet.

February, 1958

playing that would have been thought impossible a few decades earlier.

Many of today's concertgoers will recall the way they used to hear cornetists extemporize on familiar melodies. Three or four "variations" on a theme was about standard, always with many florid cadenzas.

As impressive as these feats of technique undeniably were, at least in retrospect, certainly they were of small musical value. But it would not be long before the trumpet really came into its own. Its salvation came neither from the bandstand nor the concert hall, however.

To be exact, it came from New Orleans, and it was called jazz, and it brought with it a whole new world of expression.

**This indicates a trumpet without valves, similar to the bugle as we know it. Some of these instruments had changeable slides to facilitate playing in different keys. Others were of the "sliding" variety, not unlike modern trombones but smaller. In addition, there were models with holes and lever keys similar to those on the saxophone. The works of Bach and Handel could be executed only if played in the extreme high register, where the harmonic series allowed for scale passages. Then, as now, the performer had to be an outstanding virtuoso to negotiate these parts—some of which included notes theoretically unplayable on the natural trumpet. Haydn and Hummel were the last to write for this instrument.*

In the four decades since then the trumpet has been heard in muted whispers and strident shrieks and everything in between. And in the same period a number of serious composers were to take advantage of the instrument's versatility by casting it in important solo roles—composers like Ravel, Sessions, and Samuel Barber.

All this while, of course, the trumpet has been steadily improved and refined. So that today the trumpet player has far more difficult challenges to meet than did his counterpart of thirty or forty years ago. He must command the style of all periods and still have the flawless technique we have come to expect. In other words, he must be an artist.

As to solo repertory, I am sorry to say, there is not much around. It is this paucity of material, principally, that prevents the trumpet from taking its place among the major concert instruments. Remember that the earliest violin music worthy of performance appeared in 1641 (Giovanni Fontana), and violinists have not wanted for display pieces from then forward. The keyboard literature, similarly, has grown apace. But not a single decent vehicle was composed for the trumpet after Haydn's concerti for nearly a century!



AN EIGHTEENTH-CENTURY BRASS INSTRUMENT WORKSHOP

This old print from the "Dictionnaire des Arts", Volume XX, shows most of the operations involved in making a trumpet during the time of Haydn and Mozart. In the far corner a workman is giving an instrument its first form by hammering on a bar that is thinly covered with copper. In the left foreground the various pieces that make up an instrument are being soldered together. In the left center, melted lead is poured into a horn so that it can be bent into shape without losing its roundness. The man by the window is shaping an instrument, after which it will be heated again to melt out the lead. In the center may be seen the anvil used for the shaping of the bell.

Statistically, in fact, more first-class trumpet music has been written in the past twenty years than had accumulated in all the millennia of the instrument's existence. That is why I say that its day has now come.

To be sure, the entire pedagogy of the trumpet calls out for major revisions. Principles of embouchure and technique have not proved adequate to the demands of contemporary music. As a result there is a prevailing shortage of lip endurance, performance range, and sheer tone.

Despite these handicaps, the new epoch decidedly is upon us, and I predict that composers will soon make the most of the modern trumpet's vastly expanded expressive resources.



The author

A selected trumpet discography

- Bach Festival** (Chorales and Chorale-Preludes); E. Power Biggs (organ) with a brass ensemble conducted by Rosario Mazzeo. Columbia ML-4635.
- CONVERSE:** *The Mystic Trumpeter*; American Recording Society Orchestra conducted by Max Schoenherr. American Recording Society ARS-29.
- COPLAND:** *Quiet City*; Eastman-Rochester Symphony Orchestra conducted by Howard Hanson. Mercury MG-50076.
- G. GABRIELI:** *Seven Canzonas*; New York Brass Ensemble conducted by Samuel Baron. Esoteric ES-503.
- G. GABRIELI:** *Symphoniae Sacrae*; New York Brass Ensemble conducted by Samuel Baron. Period SPL-734.
- A., G., and D. GABRIELI:** *Canzoni, Ricercari, and Chori*; **PEZEL:** *Four Sonatas*; Shuman Brass Choir conducted by Davis Shuman. Period SPL-526.
- HAYDN:** *Trumpet Concerto*; George Eskdale (trumpet) with the Vienna State Opera Orchestra conducted by Franz Litschauer. Vanguard VRS-454.
- HAYDN:** *Trumpet Concerto*; Helmut Wobitsch (trumpet) with the Vienna State Opera Orchestra conducted by Anton Heiller. Haydn Society HS-9031.
- HINDEMITH:** *Trumpet Sonata*; Harry Sevenstern (trumpet) and Henri Duval (piano). Concert Hall Society CHS-1250.
- HONEGGER:** *Symphony No. 2 for String Orchestra and Trumpet*; M-G-M String Orchestra conducted by Izler Solomon. M-G-M E-3104.
- JOLIVET:** *Concertino for Trumpet, Piano, and String Orchestra*; Roger Del Motte (trumpet), Serge Baudo (piano), and the Orchestre du Théâtre des Champs-Élysées conducted by Ernest Bour. Ducretet-Thomson DTL-93014.
- PEZEL:** *Tower and Festive Music of the 17th Century*; brass ensemble conducted by Gunther Schuller. EMS-7.
- SHOSTAKOVICH:** *Concerto for Piano and Trumpet*; soloists, Concert Arts Orchestra conducted by Felix Slatkin. Capitol P-8230.
- SAINT-SAËNS:** *Septet for Piano, Trumpet, and Strings*; Menahem Pressler (piano), Harry Glantz (trumpet) and the Guilet Quartet. M-G-M E-3096.
- Music for Trumpet and Orchestra** (Works by Vivaldi, Haydn, Purcell, and Clarke); Roger Voisin and Armando Ghitalla (trumpets) with the Unicorn Concert Orchestra conducted by Harry Ellis Dickson. Unicorn UNLP-1054.
- Tower Music** (Works by Pezel, Reiche, Scheidt, Hassler, and J. S. Bach); Chamber Brass Players directed by Maurice Peress. Golden Crest CR-4008.
- The Golden Age of Brass** (Works by G. Gabrieli, Bonelli, Buonamente, Adson, Locke, Purcell, Pezel, Reiche, and J. S. Bach); The Brass Ensemble directed by Roger Voisin. Unicorn UNLP-1003.
- Ruffles and Flourishes** (Music for Field Trumpets and Drums); members of the Eastman Symphonic Wind Ensemble conducted by Frederick Fennell. Mercury MG-50112.

Record Reviews

THERE IS IN SOULS a sympathy with sounds, and as the mind is pitched the ear is pleased with melting airs or martial, brisk or grave; some chord in unison with what we hear is touched within us, and the heart replies.

—William Cowper

J. S. BACH: *Tocatta and Fugue in D minor*; **DEBUSSY:** *Clair de Lune*; *Prelude to the Afternoon of a Faun*; **J. STRAUSS:** *The Blue Danube Waltz*; **SIBELIUS:** *The Swan of Tuonela*; *Finlandia*; Leopold Stokowski and his Symphony Orchestra. Capitol P-8399, \$3.98.

▲HERE is the musical personality of Stokowski, with all its faults and contradictions as well as those other qualities of genius that have made him unique. The keenly discerning ears that molded the Philadelphia Orchestra into exquisite brilliance and evoked from it the subtlest of instrumental sonorities are very much present in the rather introspective and pastel-shaded reading of the Debussy *Prelude* and the Bach, although in both the somewhat limited flexibility of the present ensemble cannot begin to equal the unlimited coloristic vocabulary of the Philadelphians, with whom Stokowski originally presented these pieces. Conversely, the extreme lushness of Stokowski's playing of *Clair de Lune* (let alone the Hollywood-type arrangement) and the exaggerated instrumental texture of *The Swan of Tuonela* make perplexing the fact that he disdains these very tactics in the Strauss waltz, where they would have been far more appropriate and would have lent the needed lilt and fluid quality to the phrasing. For the Strauss he elects instead the rigid approach of a goose-stepping German military band. There have been more important milestones than

these in Stokowski's illustrious career, all of them more worthy of his re-recording. Reproduction is clear, but a bit reverberant. —A.K.

BEETHOVEN: *Symphony No. 3 in E flat, Op. 55* ("Eroica"); Minneapolis Symphony Orchestra conducted by Antal Dorati. Mercury MG-50141, \$4.98.

Toscanini, NBC..... RCA Victor LM-1042
Klemperer, Philh..... Angel 35328

▲HERE is a very good performance of the *Eroica*—sharply punctuated, flexible in its dynamics, and conceived on broad lines without omission of pertinent details. Dorati chooses a somewhat more leisurely pace than did Toscanini, although it is far brisker than in the slow (but nevertheless impressive) Klemperer interpretation with the Philharmonia. The only shortcoming of the Minneapolis ensemble is a certain pinched quality in the string tone at times. But there is nothing meager about the sound of the tutti during its climaxes, and this is half the battle. —S.F.

BRAHMS: *Symphony No. 2 in D, Op. 73*; Vienna Philharmonic Orchestra conducted by Rafael Kubelik. London LL-1699, \$3.98.

Toscanini, NBC..... RCA Victor LM-1731
Walter, N. Y. Phil..... Columbia ML-5125

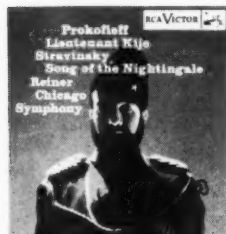
▲KUBELIK'S treatment presents a perplexing inconsistency of emphasis. The stress in the first two movements is

(Continued on page 251)

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Jochum's sacramental approach to Bruckner

By JACK DIETHER

THE idea of coupling Bruckner's two most popular symphonies in a three-record set offers a refreshing change from the never-ending search for suitable filler material for single Bruckner symphonies, so many of which come out best on three LP sides. To indicate the futility of this search for a filler, it has ranged as far as César Franck's *Psyché* (London LL-852/3 listed above). It is also true that the present sort of coupling is the most satisfactory for owners of automatic record-changers, and the most infuriating to manual operators.

Notwithstanding the logical format of this set, there is a danger to the producer inherent in the coupling of two different orchestras in one album, recorded in different halls, namely that the acoustic qualities of one may show up the other. And that is exactly what has happened here. The Bavarian Radio Orchestra, in the Fourth Symphony, is relatively clear and lively in sound, while the Berlin Philharmonic in the Seventh is dull by comparison, and weak in the wind departments. Therefore one's acceptance or rejection of the set as the preferred representation of these two symphonies will depend in the final analysis, I think, on one's general attitude toward Jochum as a dedicated Brucknerite.

The recorded versions of both of these symphonies, as is seen above, have been pretty evenly divided between the original and revised versions. However, though the Fourth has been the most frequently recorded, all the revised versions listed

BRUCKNER: *Symphony No. 4 in E Flat* ("Romantic") (Original Version); Symphony Orchestra of the Bavarian Radio conducted by Eugen Jochum; *Symphony No. 7 in E* (Original Version); Berlin Philharmonic Orchestra conducted by Eugen Jochum. Decca set DXE-146, \$11.94.

(Symphony No. 4—Original Version)
Abendroth, Leipzig Symphony Urania 401
Van Kempen, Netherlands
Radio Telefunken 66026/7
Klemperer, Vienna Symphony Vox PL-6930
Van Otterloo, The Hague Epic SC-6001
(Symphony No. 4—Revised Version)
Knappertsbusch, Vienna Phil London LL-1250/1
Steinberg, Pittsburgh Symphony Capitol P-8352
Von Maticic, Philharmonia Angel 3548-B
(Symphony No. 7—Original Version)
Van Otterloo, Vienna Symphony Epic SC-6006
(Symphony No. 7—Revised Version)
Van Beinum, Concertgebouw London LL-852/3



Anton Bruckner (1824-1896)

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Jochum: raptness or somnolence?

above are later releases than the original versions, so that Jochum's is actually the first original to appear since Van Otterloo's in 1954. Note also that it is still based on the Haas edition of the critical works of Bruckner (1936), not the later Nowak edition (1953). The appearance of new critical material since 1936 is the reason for the Nowak publication in this case, and conductors devoted to the cause of authentic Bruckner should consider utilizing it. As for the version of the Fourth revised at the bidding of Bruckner's disciples and first published in 1889, the differences from the autograph in respect to form, dynamics, phrasing, and orchestration are considerable, as may be seen by comparing the various recordings at hand. In the case of the Seventh Symphony, however, the differences are quite negligible, and need not even be a serious issue in choosing a recording of it.

The most satisfactory previous recording of the original Fourth was Van Otterloo's. It was a little thin in the bass, and lacking in timpani sound, but otherwise splendid. The new recording supersedes it in sound, and Jochum's polished interpretation of this relatively simple, bucolic aspect of Bruckner should offend no one. I therefore commend it in and for itself as the preferred original. For those who do not insist on the original version, however, single choice is complicated by two recordings of the revised version, each exceptional in its own way. Most highly recommended of all from a technical standpoint is the Angel recording under Von Maticic, a sheer delight in beauty of sound. The players of the Philharmonia Orchestra perform with stun-

ning virtuosity, and their hunting *Scherzo* is certainly the most breathtaking I've ever heard. I could personally wish that Von Maticic had recorded the original version, but that is the way the chips fall. And for those who like their Bruckner with a little extra tension and excitement, and don't object to the revision, as well as a large cut (the reprise of the *Andante*) and indifferent, rather nasal sound, I hereby offer Steinberg for consideration. His *Finale* is startlingly gripping, cohesive and dramatic, and despite all the other disadvantages I wouldn't want to be without it.

Cohesion is the keynote of another well-loved Bruckner recording, Van Beinum's version of the Seventh. He maintains its alternating moods of elegy and rapture in a grand sweep from the soaring first theme to the lively and tricky *Finale*. In the latter, with its exciting use of persistent double-dotted rhythms and its contrasting chorale, he achieves a resilient tension quite foreign to Jochum's rapt, methodical manner. In the case of the *Adagio*, Jochum's raptness might be termed somnolence by some (he takes an extra five minutes to traverse it), but this judgment may easily depend on one's interpretation of Bruckner's main indication: "Very solemn and very slow". This is the *Adagio*, of course, in which Bruckner introduced the four Wagner tubas to the concert stage for the first time. They are beautifully played in both recordings, but I wish that London could have given Decca a transfusion; the former sound is consistently too loud, the latter somewhat anemic.

Van Otterloo's rendition is much closer to Van Beinum's, but not so well played or recorded, so there is no reason to prefer it. The choice is clearly between Van Beinum and Jochum, and since they are outstanding examples of the dramatic and the sacramental approach to Bruckner respectively, they will naturally both have passionate adherents. In view of the superior technical attributes of the London recording, and its over-all persuasiveness, I cast my vote for Van Beinum; and for the Decca set as a whole, a qualified commendation.

The Cantata Singers return to records with

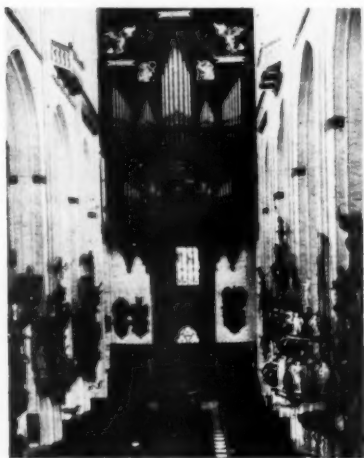
A 'highly satisfying' tribute to Buxtehude

BUXTEHUDE: 250th Anniversary Program—Cantata, *Alles, was ihr tut*; Solo Cantata, *Was mich auf dieser welt betrübt*; *Missa Brevis*; *Magnificat in D*. Helen Boatwright, Janet Wheeler (sopranos); Russell Oberlin (countertenor), Charles Bressler (tenor), Paul Matthen (bass), John Strauss (organ). The Cantata Singers and a string ensemble conducted by Alfred Mann. Urania UR-8018, \$3.98.

Grischkat..... Renaissance X-30

▲THE 250th anniversary of the death (and also the 320th of the birth) of Dietrich Buxtehude (1637-1707) was not exactly the occasion of festivities or celebration throughout the music world—such are today's tastes—but it has produced herewith one of the finest single discs devoted to the music of this great composer. A direct comparison with one of the earliest Buxtehude records is inevitable. This is a Renaissance release containing two of the four works recorded here, the *Alles was ihr tut* cantata and the *Magnificat*. The advantages are plainly with the newer performances. Mann's

vocal soloists are far superior, so that he can make full use of them whereas Grischkat in some passages replaced his with the chorus. Also, Mann's instrumental ensemble is reduced to the proper minimum and thus fits the music much better. Finally, the Grischkat disc is rounded out with but one more piece, an organ *Magnificat*, while this new record has the added features of the attractive little solo cantata, *Was mich*, and the lovely *Missa Brevis*, the composer's best-known choral piece, which has only made one brief and abortive appearance on a short-lived Allegro release (AL-3035). The employment of strings with the chorus for the *Missa Brevis*, a work so deliberately polyphonic and seemingly so a cappella, may raise eyebrows, but it was indeed the custom in the composer's time to have strings double the vocal lines discreetly for the simple purpose of supporting frequently weak choirs. The sum total here is highly satisfying. My only quibble has to do with the disparate distances of the voices: the soloists are sometimes so far from the microphone that they do not stand out properly as against the chorus, and the chorus itself falls far short of the clarity desirable, especially in the *Missa* and *Magnificat*. In all other respects, however, the record is excellent, thanks to a great extent, no doubt, to the supervision of the noted Buxtehude specialist Herman Adler, who also contributed the scholarly jacket notes. He may feel justly proud of what is probably Urania's best release to date on a number of counts. The satisfaction is further enhanced by the fact that this disc restores to records once again the work of the Cantata Singers. Connoisseurs may recall their Schütz performances on the long-defunct REB label, unobtainable for years. Their reappearance here suggests that this release is only the first result of a promising new association. Let us hope so. —J.W.B.



Buxtehude's church: the Marienkirche at Luebeck

heavily dramatic, evoked through dynamic excesses and by pulling harmonic and instrumental sonorities out of perspective. Also, Kubelik chooses unrelenting tempi, and he has an inflexible way with the phrase. With the final two movements, however, the accent appears to shift to a relaxed lyricism, featuring slow to medium definitions of the specified tempi. The unfoldment of these portions is as modest as that of the earlier ones is pretentious. Unfortunately, neither approach delves very deeply into the meaningful substance of this surprisingly elusive work. Those in the control booth come off with first honors —A.K.

●
FINNEY: *String Quartet No. 6 in E;*

WEISS: *Trio for Clarinet, Viola and Cello;* Stanley Quartet of the University of Michigan: Gilbert Ross and Emil Raab (violins). Robert Courte (viola), and Oliver Edel (cello); Kalman Bloch (clarinet), Abraham Weiss (viola), and Kurt Reher (cello) Composers Recordings CRI-116, \$4.98.

▲THIS is a very special recording. It is significant because it displays the dodecaphonic "classic" tradition on one side and the "neoclassic" montage being practiced by Finney, Fine, Talma, and most succinctly by Copland on the other. In terms of those who are subjects of the kingdom of strict consecration of the twelve sounds, Finney and company are little short of blasphemers. But this reviewer holds that much value can be found in the New Testament of tone row musico-theology. The two works also suggest a further contrast between the old practitioners and the new. Weiss has never quit the advocating of twelve-tone doctrines. Writing in free (thus "disordered orderliness") style, he has nevertheless been a strong member of the Schönbergian coterie. Finney, however, has been a tonalist, a composer of intelligible music with flavorsome sounds. Thus he has never been far left of center, but neither has he failed to use contemporary speech. In this Sixth Quartet Finney uses a standard tone row. It

begins on E (thus the title of the work) and in its initial presentation it is completed by stepwise progression to that tonal point. Consistently drawing from this basic material, the music employs the horizontal techniques of the twelve-tone school, but with the classic orientation of clear rhythm and formal depiction so that the imprint is sharp. There are four movements, balanced on the ends with slow-paced introductions, and the formal types of allegro, scherzo, intermezzo, and fugue make certain all factors are undisguised. From such imagination the essences of twelve-tone spadework are now becoming the essentials of an entire new school of composition that has buried the hatchet by marriage. In no little part the performance makes this quartet readily clear to the listener. The Weiss work is as well wrought in its own way. But its attractions are not so immediate to those whose ears have been for long attuned to much more conservative fare. Still, it is good therapy to come to grips with the Weiss trio; the tone row is released in many ways, transposed and exercised, but the architectures of the pair of movements loom very clear. Almost as in the Finney composition the cyclic device of initial mood balances the trio at its terminal point. The performances by the several instrumentalists are excellent, the recording as a whole of beautiful sound. —A.C.

●
FRANCK: *Chorale No. 1 in E; Chorale No. 2 in B minor; Chorale No. 3 in A minor;* Albert Schweitzer (organ of the Parish Church, Gunsbach, Alsace). Columbia ML-5128, \$3.98.

Commette Angel 35369
Demessieux London LL-1433

▲ADMIRERS of Albert Schweitzer's great artistry will need no urging to obtain this remarkable disc. Others, interested less in the performer than in acquiring a good recording of the Chorales, may find the solution a little more difficult. There now exist three versions, including the present performance, which may be said to stand at the top of the list for reasons of interpretation and recording quality. The choice depends primarily

on the prospective purchaser's viewpoint towards the chorales—whether he prefers to think of them more or less literally with the emphasis on religious expression, or as display pieces, or possibly as a combination of both. Commette emphasizes mainly the virtuoso aspects of the music; his is a highly dramatic interpretation. Schweitzer, as would be expected, treats the pieces as extremely personal religious utterances, no less dramatic in their own way but introspective rather than flashy. Demessieux combines both approaches, achieving a virtuosity equal to Commette's and a more devout interpretation. She is, however, a little drier by comparison, and lacks the musical personality of the other two artists. There is in addition an economic consideration: this new Columbia recording contains only the three Chorales (with the splitting of No. 2 in the middle), whereas both the Angel and London discs each contain another selection, the Franck *Pièce héroïque* on the former and the Bach-Vivaldi Concerto in A minor on the latter. Finally, there is the aspect of recording quality. Schweitzer's is the least impressive with regard to its use as a demonstration of fine hi-fi organ sound. In fact, one could say that it is rather dull recorded. But both of the other two versions are excellently engineered, each in its own way. Commette's performance elicits the cathedral atmosphere, combining a great amount of reverberation with a large dynamic range; the Demessieux recording has the benefit of uncommon clarity—hers is a concert instrument. Having compared all three versions quite closely, my own preference lies with the new recording. Whatever its deficiencies, they may be overlooked, for Schweitzer's is a tremendously personal and moving interpretation that rests on the quiet strength of devotion. —I.K.

●
HANDEL: *12 Concerti Grossi, Op. 6*; Pro Arte Orchestra, Munich, conducted by Kurt Redel. Vox set PL-10.043, six sides, \$14.94.

▲**LISTENING** to this performance, as I sat surrounded with *Op. 6* scores in various editions, I decided that still another musical society should be formed: The

Society for the Maintenance of Poor Editors. In the crazyquilt of music publishing the editor of a public domain work holds the power of good and evil. All of us who listen are at the mercy of these unpuritanical devotees of the "critical edition". These thoughts were driven home as I heard what is probably the best version (the few adornments, miniscule cadenzas, are appropriate to the music, part of the Handelian parcel) of these extraordinary masterpieces that range from four to six movements, from fugues to giges to movements that almost defy classification. Redel has edited with light and shade, but not with thick crayon and colored chalk as did Max Seiffert in the most-current *Gesamtausgabe*. He has avoided overdressing the natural beauty of the twelve works, has maintained a stylistic quality that makes a notable contribution to Handel literature. The performance is of enthusiastic response, a joy to the ear. At times the inner voices need more definition, but this criticism is not sufficient to lower the value of the whole. Vox has given attention to the accoutrements, including a set of notes by Hans Redlich, who is engaged in the newest edition of Handel's works. The sonic report is good, although reverberation spoils some cadences. —A.C.

●
HANSON: *Song of Democracy; Elegy in Memory of My Friend, Serge Koussevitzky*; **LANE:** *Four Songs*; Patricia Berlin (mezzo-soprano) with the Eastman-Rochester Symphony Orchestra conducted by Howard Hanson. Mercury MG-50150, \$4.98.

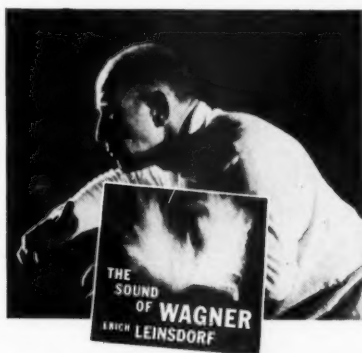
▲**SIMPLICITY** is difficult to achieve; creative people spend their lives chasing it. But simplicity must not be confused with the trivial soporifics of light music. Simplicity has order, design, and functional magic. It requires just as much intellect as the complex. And that artistic order describes the engaging music that Howard Hanson composes. The two pieces on this recording are representative of his output: the definite Northern atmosphere, the darker side of Elgarian and Vaughan Williams' musi-

(Continued on page 255)

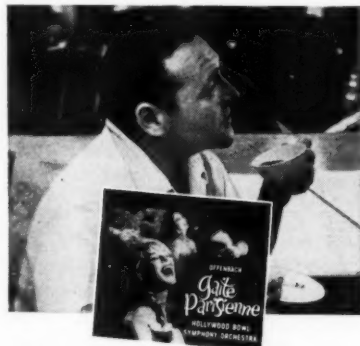
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Martin Ruderman, flute; soprano, Salli Terri. PAO 8405



For novice or scholar

Music of the Middle Ages—Vol. IV, English Polyphony of the XIIIth and Early XIVth Centuries:

Verbum Patris, Opem nobis, O nobilis, Worlides blisce, Deus tuorum, Jesu Cristes milde moder, Fowles in the frith, Edi beo thu, Puellare gremium, Ade finit, Civitas nusquam, Beata viscera, Thomas gemma. Russell Oberlin (counter-tenor), Charles Bressler, Donald Perry (tenors), Seymour Barab, Martha Blackman (viols), directed by Saville Clark. Experiences Anonymes EA-0024, \$4.98.

▲SHOULD a recording of medieval music be designed to appeal to the general public or to a small group of scholars and especially well-informed listeners? Such a question is raised by this release. Its mere issuance makes readily available what the general public might otherwise have little opportunity to hear, and nothing could be better, either for the public or for the music, than such long-deserved attention. And yet, some features of this record are plainly directed to a more limited audience, most notably the annotations. Their author, the British musicologist Denis Stevens, is blithely free with terms like "gymel", "fa-burden", "isorhythmic", "melismata", and "conductus", which will make sense to someone who has some background in medieval music but which will make the uninitiate scurry for a music dictionary, if not for cover. There is no attempt to introduce the newcomer to the recurrent form of the polytextual motet (a piece for several voices in which each voice sings its own independent text simultaneously with the others). Further on this count, some carelessness in the printing of the accompanying texts surely will confuse the innocent.

For all the paradox of it, this record should be greatly welcome to both the novice and scholar in the medieval literature. Of the four volumes this splendid little company has issued in its Middle Ages series the latest is perhaps the most successful in terms of the variety and appeal of the music and of the warmth

and minimum controversiality of the performances.

The choice of selections is commendable, giving a good cross-section of the idiom of this period in English music with some pieces in the vernacular, others in Latin, some polytextual, others not, some a cappella, others with instrumental parts. Of the thirteen pieces presented four have been heard previously in RCA Victor's *History of Music in Sound*, Vol. II (LM-6015): *Verbum Patris*, *Fowles in the frith*, *Puellare gremium*, and the lovely *Beata viscera*. The performance of the last-named is the only one of the four here that suffers by comparison. A complaint that might be leveled against the vocalists in general is the use of comfortable vibrato which is certainly out of place in music of this period: but then how far must we expect present-day singers to depart from the vocal traditions we have all come to accept for the sake of "authenticity"?

There is much in this music to reward repeated listening. Undeniably the range of intervals used is limited at this period, and so the sonority of the pieces may seem a bit "primitive" at first contact. But beyond the spice of this superficial quaintness one may find solid meat in the melodic and rhythmic subtleties of the idiom. *Edi beo thu* is a truly exquisite piece—surely the most immediately ingratiating on the disc—and its lovely, flowing melodic line contrasts vividly with the stark, intervallically limited, chantlike, yet hypnotically moving *Jesu Cristes milde moder*, a celebrated vernacular translation of a Latin sequence.

The pieces in Middle English have a special charm, perhaps for their literary as well as their musical interest, for this period is only a few generations before the time of Chaucer (d.1400). As sung here at least, this Middle English very often is curiously reminiscent of the sound of Greek to the Hellenized ears of this reviewer. These same ears' medieval recesses, however, react with great pleasure to this record as a whole. This is exactly the sort of disc needed if the public is to be made aware of the enormous range and beauty of medieval music. —J.W.B.

(Continued from page 252)

cal prose, the line-scoring technique that makes an orchestra a massive sonorous instrument and not a piecemeal of chamber music representation. The emotional content of both Hanson pieces is shaded with the threnodic, and yet the music is exultant. Let Hanson be called ultra-conservative or a fraternal romantic. I recommend these works. Lane's songs are set to texts by Mark Van Doren. Like Hanson's, his music is not impeded by any system. It is agreeable, not terribly important, setting the mood by proper instrumental color settings. But Lane is sensitive, as witness the reticence of the final song. As a postscript: Hanson's *Song of Democracy* seems to borrow from the slow movement theme of his "Romantic" Symphony. Is this deliberate self-quotation? The sound of the record is very good. In fact, it may be too powerful for small apartments. But the harp is rather tinny. —A.C.

HAYDN: *Quartets in C, Op. 74, No. 1;* Juilliard String Quartet RCA Victor LM-2168, \$4.98.

▲IN the thirties the comforts of LP listening were not available, but those who wanted their Haydn quartets served up handsomely had only to shuffle the Pro Arte Quartet recordings. Or else be fortunate enough to live in a city where this magnificent foursome would present quantities of the latest contemporary music and then end with the credo of a Haydn quartet (supreme program making!). There have been many recordings of Haydn string quartets since that day. But none other has the sound dicta and classical wisdom that these Juilliard gentlemen display. We are grateful for the relish with which this quartet team performs Bartók *et al.* It is just as rewarding to have their viewpoint on the great masterworks of the classical period. The choice of works here falls on a pair from the last fifteen Haydn composed. As constantly as Haydn added to his quartet catalogue he added new features, and these are to be heard clearly in the Juilliard performances. The slow movement in the *Op. 74* is not simply slow-

TIME SPOTLIGHT ON



Time magazine cover story December 23 features "the top five classical LP sellers of the (5) leading classical companies." As surveyed by Time editors, here are Westminster's five best sellers over the past decade:

Westminster

MESSIAH (Handel): Soloists and Hermann Scherchen conducting London Symphony Orchestra.

"MILITARY" SYMPHONY (Haydn): Scherchen conducting Vienna Symphony Orchestra.

"TROUT" QUINTET (Schubert): Paul Badura-Skoda, pianist, and Vienna Konzerthaus Quartet.

ST. MATTHEW PASSION (Bach): Soloists and Scherchen conducting Vienna Academy Chorus and State Opera Orchestra.

PINES OF ROME (Respighi): Argeo Quadri conducting Vienna State Opera Orchestra.

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paced; it is swept with the breeze of a moving *grazioso*. And as expertly depicted are the syncopative and polyphonic sport of the finale. The G major quartet I find too palpably percussive in its opening; after that the reading is totally true to the score and also to stylistic demands, from the realization that the "menuetto" is actually a virile and wild scherzo through the motivally informed final movement—one of the most exciting in all quartet literature. —A.C.

•
LUNA: "*Los Cadetes de la Reina*"; Pilar Lorengar (Herminia); Manuel Ausensi (Carlos); Carlos Munguía (Heliodoro); Ana María Fernández (Rosa); Julita Bermejo (Luisa); Gregorio Gil (Presidente); Coros Cantores de Madrid and Gran Orquesta Sinfónica, conducted by Ataúlfo Argenta. London XLL-1696, \$4.98.

▲THIS very popular zarzuela was first given in January of 1913. Its enthusiastic reception is easy to understand, for it is lush and melodious. Its music is not, however, too strikingly Spanish, deriving rather from the various other European schools of operetta. We should not, therefore, take the work too seriously. The performers have all appeared before in this series of zarzuela recordings; all are experienced and in their element. It is good to call attention to the informative notes that line the box containing this disc, for more often than not in this series such help has been lacking.

—P.L.M.

•
MAHLER: *Symphony No. 5 in C sharp minor; Symphony No. 10 in F sharp major* (*Adagio* only). Westminster set XWN-2220, two discs. *Symphony No. 7 in B minor*. Westminster set XWN-2221, two discs. Vienna State Opera Orchestra conducted by Hermann Scherchen. \$7.96 each.

▲WHEN the contents of these two albums first appeared in 1952 as Westminster WAL-507 and WAL-511, respectively, the French pressing of the former won the unusual distinction (for Gustav Mahler) of a *Grand Prix du Disque*. The prize was well deserved, for

Westminster had shown itself to have a way with Mahler's complex sonorities that is to his distinct advantage as well as to the sound engineers' credit. After all, Mahler's frequent alterations in his scores were mostly on behalf of a more perfect distinctness of the unblended, sharply contoured contrapuntal lines of his music, a distinctness that already went far beyond anything attempted elsewhere on such a vast canvas. These ideals were much in rapport with those of Westminster's musical staff, who were so aware of the problems of contrapuntal clarification that they were to wait years more before attempting the organ works of Bach. Scherchen also is concerned with these matters, and it is to be hoped that he will conduct further explorations into the still uncharted Mahler terrain.

The Fifth and Seventh are, of all Mahler's symphonies, the two which end with brilliant and scintillating *Rondo-Finales*, the first in D, built upon a great triple fugue, the second in C, with an ardent theme of joy to the world. They lead the two works out of the realms of death and night in which they open. The journey from C sharp minor to D major in the one case and from B minor to C major in the other is a journey of the soul as much as anything else. The *Adagio* of the Tenth, also presented here, is the beginning of another journey which began in the translucent realm of F sharp major but ended, for Mahler, only in "the undiscovered country from whose bourn no traveler returns". Scherchen gives us glimpses into them all which are profoundly moving and even disturbing. Musicians will be able to hear more of what they see in the score when they play these records than they would in most concert halls. The aggressiveness of a wood-block, the infinitely soft rata-tat of a snare drum, or the astonishing inner life of wind and string parts—all are unfolded here in a kaleidoscope of endless fascination.

These recordings are herewith welcomed back into the Westminster catalogue via the new 18,000 series. They will contend ably with the best that can be produced today. —J.D.

MENDELSSOHN: *Symphony No. 3 in A minor* ("Scottish"); *Fingal's Cave Overture*; London Symphony Orchestra conducted by Antal Dorati. Mercury MG-50123, \$4.98.

("Scottish")

Mitropoulos, N. Y. Phil. . . . Columbia ML-4864

▲**DORATI** supplies admirable warmth of expression and considerable finesse in phrasing to the beautiful melodic outpourings in this work. What his treatment lacks is momentum, particularly in the second movement, where adherence to the indicated *Vivace non troppo* (126 to the quarter) would have supplied the needed buoyancy, and again in the final portion, where lightness is obviated by a slower pace than the specified *vivacissimo* (126 to the half note, cut time). Otherwise, Dorati proves to be an ardent interpreter, but it is still Mitropoulos who holds honors for insight into this score. A tendency toward over-sentimentality and a plodding gait result in a rather mawkish delivery of the *Fingal's Cave*. Mercury's acoustics pose certain reproduction problems. When the string section is playing

in registers less outspoken than a *forte*, the recorded sound is balanced and pleasant. With increasing volume, the bowed instruments take on an edginess of timbre. Reverberation and imbalance prevail in tutti passages. —A.K.

▲**MILHAUD:** *"Les Malheurs d'Orphée"*;

Jacqueline Brumaire (soprano); Claudine Collart (soprano); Janine Collard (mezzo); Clara Neuman (contralto); Bernard Demigny (baritone); Jean Cussac (baritone); Saül Versoub (tenor); André Vessières (basso); Members of the Opéra Orchestra conducted by Darius Milhaud. Westminster OPW-11031, \$4.98.

▲**THE** composer tells us in his autobiography that *"Les Malheurs d'Orphée"* was "the first of a series of chamber operas that I wrote. The music is stripped to its bare essentials. Apart from Orpheus and Euridice, the characters are grouped together, and while each preserves his or her own individuality and character, more often than not they sing together, thus forming a little chorus. I scored it for

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only thirteen instruments." The libretto is the work of Armand Lumel, to whom Milhaud suggested the underlying idea. The opera was first performed at the Monnaie in Brussels on May 7, 1926, with John Charles Thomas in the title role. The composer does not overstate when he says the music is "stripped to its bare essentials." It is stripped, indeed, of the very lyricism that has been associated down the ages with the name of Orpheus. But, of course, it was not Milhaud's intention simply to add another to the long line of operas on this ancient subject. He and his librettist have undertaken to translate their hero into modern terms. And remember, this was in the mid-twenties, a time that no longer seems quite modern. The present performance, under the composer's direction, enlists several artists whose voices at least have long been familiar on this side of the Atlantic. The score holds no terrors for them, though certainly it is not an easy assignment. If there is no great variety of expression or of dynamic range, this would seem to be in the nature of the music.

—P.L.M.

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MOZART: *Missa brevis*, K.275, in B flat; *Mass in C*, K.317 ("Coronation"); Franz Tiller and Friedemann Wonesch (boy sopranos); Werner Krenn (boy alto); Erich Majkut (tenor); Walter Berry (basso); Wiener Sängerknaben and Vienna Symphony Orchestra conducted by Rudolf Moralt. Epic LC-3415, \$3.98.

▲THE first of these two Masses is new to records; the second appears for the fourth time on LP. The K.275 is a modest work written, so far as can be ascertained, in 1777, the year Mozart left Salzburg to seek his fortunes in Mannheim and Paris. He was then 21, with the big adventures of his adult life ahead of him. Like others of the Masses this one was composed for use in Salzburg, whether or not for some special occasion we cannot be sure. It is carefully measured to fit the requirements, to fulfill certain functions. Light-hearted it certainly is, for Mozart did not draw such heavy lines as we between the sacred and the secular. Still, that part of the

Creed that deals with the Crucifixion is moving in its way. The so-called "Coronation" Mass is a more important, more elaborate work. Indeed, where the B flat Mass is charming, the C major is often memorable. The *Credo*, for all its brevity, has a real sweep to it; the little serenade-like *Benedictus* (mostly for the solo quartet) and the *Agnus Dei*, famous for its resemblance to *Dove sono* in "Figaro", are especially lovely. The first two recordings we had of this Mass had to be set down as unsuccessful, but the third, directed by Markevitch, remains a very fine one. The feature of the new version is the use of boy soloists, an antidote, if you will, to the "worldliness" with which Mozart's music has been charged. There is no point at all in drawing comparisons between the gifted youngster who sings the *Agnus Dei* here and the always persuasive Maria Stader, Markevitch's soprano. They offer two very different experiences. On the whole, however, I find Markevitch's treatment of the score more vital than Moralt's, though the coupling of two Masses is more logical than a Mass and a symphony. Epic's recording, made in a church, has quite a long reverberation.

—P.L.M.

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MOZART: *Quartets in G*, K.387; in C, K.465; Juilliard Quartet, RCA Victor LM-2167, \$4.98.

▲IF the symposium of quartet music being recorded for RCA Victor by the Juilliard group continues at the high level of the first two discs (the other initial one consists of late Haydn works) it will mark a unique section in the chamber music discography. Both the choice of works and the quality of performance are exemplary. Nor can any reservations be made in regard to the sound. The performing differences between a Haydn and a Mozart quartet, or between either and a Beethoven quartet, are far from superficial significance. How many times is it patently clear that pedagogy has not served instrumentalists well when incredible errors occur that pertain to dynamic differentials, tempo relations, and the like? The Juilliard Quartet performs the first and last of the half-dozen quartets

Mozart dedicated to Haydn with the attention that one expects only from musicians of higher learning. Tempi are admirable. The fast-paced movements are not mere canthers for virtuosic display; and the difference between a dramatic, thrust *forte* and its antithetical *piano* is realized in truly Mozartian terms. Not essential, to be sure, are the rubati which give temporary shadows to the initial movement of the G major work. But this is small coin compared to the wealth of outline and artistic judgment displayed in the other movements and throughout the glorious C major opus. The tension and oppression of the opening twenty-two measures, followed by the classical lilt and charm of the *allegro* proper, indicates that the Juilliard foursome has all the needed senses. —A.C.

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RACHMANINOV: *Symphony No. 2 in E minor, Op. 27*; State Radio Orchestra of the U.S.S.R. conducted by Alexander Gauk. Westminster XWN-18424, \$3.98. Ormandy, Phila..... Columbia ML-4433
▲**CONDUCTOR** Gauk and the Russians are excellent, but Ormandy and the Phila-

delphians are better, and better recorded. —J.B.L.

●
SAINT-SAËNS: *Introduction and Rondo Capriccioso, Op. 28, Havanaise, Op. 83; Concerto No. 3 in B minor for Violin and Orchestra, Op. 61*; Arthur Grumiaux (violin); Orchestre des Concerts Lamoureux conducted by Jean Fournet. Epic LC-3399, \$3.98.

▲**DESPITE** Saint-Saëns' academicism and his predilection for stilted, over-protecting repetitive patterns, his music has a certain classical elasticity that avoids the mundane. But it must be performed with more than polite attention. Otherwise the formal patterns will weary even the most sympathetic ear. Grumiaux is a splendid violinist; his tone is pristine, his intonation a joy. And he realizes that phrase-shapes must not only be felt, but understood. This produces the most telling effect on Saint-Saëns' music. Other violinists attempt to color it by employing accentual favoritism. Grumiaux cultivates a listener's taste by cultivation of Saint-Saëns' very formality. Good engineering. —A.C.

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One thumb up and one down

By ARTHUR COHN

WITH the simultaneous release of these two discs the goal of recording the entire works of the twelve-tone Holy Trinity is nearly achieved. (Webern already has been taped in full, Berg fairly so, and Schönberg likewise.) In this enterprise Columbia has served as a *beau idéal* for the other labels. It deserves a laurel wreath, even though the report from here on is one thumb up and the other a little bent, if not all the way down.

If Schönberg is compared to Stravinsky (the choice being carefully made in order to make a point), one can say that the latter is the arch-classicist of the twentieth century, while the former is its arch-romanticist. Both of these terms must be considered in regard to the inner creativeness of the two, *not* their techniques. Schönberg is the vital deputy of chromaticism, and that is precisely why he is the equivalent of the romantic esthetic. This does not mean structural plus textural thickness. Schönberg's music is

SCHOENBERG: *Complete Piano Music*; Edward Steuermann (piano). Columbia ML-5216, \$3.98.

SCHOENBERG: *Quintet for Wind Instruments, Op. 26*; Philadelphia Woodwind Quintet (William Kincaid, flute; John de Lancie, oboe; Anthony Gigliotti, clarinet; Sol Schoenbach, bassoon; Mason Jones, French horn). Columbia ML-5217, \$3.98.

heavily laden and certainly not of fleeting quality; but its weight is brought by the *action* of the sounds, not their static mass weight or the density resulting from heaped sonorities. Steuermann understands this. The gentlemen of the Philadelphia Woodwind Quintet unfortunately do not.

The piano works show a clear path of technical maturation for Schönberg reaching from the "Three Pieces" composed in 1909 to the single piece written in 1932. The changes which led from the terminal point of Schönberg's tonal period to the use of the generative row require different performance clarification. Steuermann solves this problem perfectly, makes the music an artistic success and a listening success.

Now, to perform any composer's music requires not mere dead reckoning of the notes, time values, and the like, but full knowledge of historic development. The music of any man has its beginnings, its departures, as well as its arrivals. And it lives at each point in a variable climate. The quintet does not rest on its unalterable and amazing logic, but on its content. It has its own proof of consummate technique, but it has the greater notability of musical stimulation. The performance on this record is well-nigh perfect in its stating of the separate sounds, the metrical elements, and for the most part the tempi. But it stands not even coolly but coldly aloof. It sounds as though the work were restrained by mathematical proportions, minus color and effect. It has a watercolor aspect in place of the vivid oils Schönberg placed on his canvas.

Why is this so? These five men are without doubt five of the greatest wind



Arnold Schoenberg (1874-1951)

players in the country. Nor are they playing together for the sake of the recording; the group has been functioning for at least a half-dozen years. I think the answers are as follows: First, I suspect a lack of orientation to the music written before the Quintet, the simmerings therein having led it by way of total dodecaphonic speech. Second, there is the stumbling block of rhythm. In Schönberg's music this element is the least succinct of all the germanic principles concerned. Aurally, therefore, consideration must be concentrated on the total polyphony, not on a relationship that exists in oppositional rhythms which may mark melody and accompaniment. Twelve-tone rhythm exists in its most *polyphonic*, not *birhythmic* state. The rhythms are part of the total contrapuntal unfolding—thus a part within a part of the whole. This flowing within the lines is altogether lacking here, and the cold stuff that emerges is far from the music as it can be expressed.

In short, there is a curious, sphinx-like definition of the surging that flows within the work. The constant crescendo-decrescendo (minute, but precise) are often overlooked or played down to the point where they do not register. Surprisingly, the repeat exactly marked by Schönberg in the first movement is eliminated. More specifically, ritards are not followed (measures 126-7; 139-140; in the first movement; measures 192-196 in the second part); accelerandi are similarly discounted (from measure 26 in the final movement, for example). There are other points that are disconcerting as well—such as the tendency to ignore the forte-piano marking that dots the score constantly. The crucifying difficulty of this work is not to be argued. Any quintet that dares to perform it will be exhausted at its completion. But with the best performers possible one expects much more than appears on this recording. It is a grateful addition to the catalogue, but it is not a grateful performance.

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Oliver Daniel, *The Saturday Review*

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Robert Evett, *The New Republic*

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Sopranos of yesterday and today

The Art of Bidu Sayao: *Coplas de Curro Dulce* (J. Obradors); *Lavendera* (Longas); *Cynnes—Romance*; *Canto da Saudade — Canção* (Alberto Costa); *"Rigoletto" — Caro nome* (Verdi); *"Nozze di Figaro" — Deh vieni, non tardar* (Mozart); *"Manon Lescaut" — L'Éclat de Rire* (Auber); *Estrellita* (Ponce); *Chanson du Papillon* (Campra, arr. Wekerlin); *Para Ninar* (Paurillo Barroso); *Tristesse* (Chopin, arr. Burle Marx); *Colombetta* (Buzzi-Peccia); *A Spring Morning* (Carey, arr. Wilson); Bidú Sayao (soprano) with piano and orchestra conducted by Wilfred Pelletier, Victor Brasileira, and B. Vives. RCA Camden CAL-373, \$1.98.

▲THE Sayao period as a Victor artist was early in her career. These recordings, therefore, have not only a youthful freshness but also some immaturities, some stylistic blemishes she was later to overcome. Strangely, the first three songs do not show her at her best. Her voice is pushed beyond its limited volume, and the tone inclines to be hard. The *Caro nome* has a good deal of the familiar charm, though there are a few slips, notably the final high tone. The recitative preceding *Deh vieni, non tardar* is rather slow, and the tempo of the lovely air is uneven. Like most modern singers she sings the melody without appoggiaturas. The recording throughout this first side is less clear than it might be. The second, which with the exception of the final song is done with piano, comes out much better. The *"Manon Lescaut"* trifle has good tone and style, if the laughter is not of the heartiest. In *Estrellita* she resists the temptation to stretch the very elastic melody, singing it quite straight. The Campra is charming; and the little Barroso lullaby is one of her best. The Chopin arrangement, too, is well sung, and *Colombetta* emerges as the pleasant bit of fluff it rightly is. The Carey is somewhat inflated in its orchestral guise. All in all,

I would award the singer a star for the second side of the disc. —P.L.M.

•
Great Opera Arias: *"Il Barbiere di Siviglia"*—*Una voce poco fa*; *"Semiramide"*—*Bel raggio lusinghier* (Rossini); *"Un Ballo in Maschera"*—*Volta la terra*; *Saper vorreste*; *"Rigoletto"*—*Gaultier Maldè* (Verdi); *"Mignon"*—*Oui, pour ce soir* (Thomas); *"Les Huguenots"*—*Nobles seigneurs, salut!* (Meyerbeer); *"Idomeneo"*—*Zefiretti lusinghiere*; *"Zaide"*—*Ruhe sanft mein holdes Leben*; *"Cosi Fan Tutte"*—*Una donna a quindici anni* (Mozart); Rita Streich, (soprano) with RIAS Symphony Orchestra, Berlin, and Munich Philharmonic Orchestra, conducted by Ferdinand Leitner, Artur Rother, and Herr Sandburg. Decca DL-9943, \$3.98.

▲RECENTLY arrived in America for the first time, Rita Streich had already proven herself, in several opera recordings, a brilliant singer with few rivals today. With all that, her voice has a lyrical warmth not often the portion of the coloratura singer. Here are examples of both sides of her art. Strangely, she begins the *"Barber"* aria in a somewhat quivery tone, but before the end of it she is tossing off roulades and arpeggios with dazzling ease. The *Bel raggio* is rather thoughtfully conceived, with less of bold assertion in it than is usual. The ornate melody is more contained within its form, less like an improvisation. Here and in several of the arias that follow I noted a certain deliberateness, a tendency to sing the *cantabile* passages slowly and rather squarely. The *"Mignon"* Polonaise is brilliant but a little careful. The *Caro nome* is beautifully given, but the best of the recital comes with the Mozart arias. Here is Streich the lyric singer at her best. For those who have not known the Barbar Troxell recording the *"Zaide"* piece will be a delightful novelty. How can so many sopranos have missed this little aria? —P.L.M.

'The best of two possible worlds'

STRAVINSKY: *Agon*; *Canticum Sacrum*; Richard Robinson (tenor), Howard Chitjian (baritone), Los Angeles Festival Orchestra and Chorus conducted by Igor Stravinsky. Columbia ML-5215, \$3.98.

▲ THAT *Agon* was commissioned by the New York City Ballet and is, indeed, dedicated to Lincoln Kirstein and George Balanchine (respectively its general and artistic directors), are relevancies that will not be found in Robert Craft's analytically exhaustive annotations. This information is relevant because *Agon* is demonstrably a consequence of creative interaction by genius in tandem. Without the precedence of *Apollo* and *Orpheus*, not to speak of the other Stravinsky-Balanchine collaborations, *Agon* surely would not be the uniquely perfect thing it is—the best of two possible worlds, as it were. The balletomane is shocked, therefore, to find that the beloved "Mr. B." is not even mentioned on the jacket. To be sure, the score is a masterpiece without reference to the choreography. The trouble with this is that the listener cannot avoid the balletic essence of the music. Stravinsky's pages are studded with the *patois* of the sister art, and fully nine of his thirteen subtitles allude specifi-

cally to examples he found in a seventeenth-century dance manual. Hence, for instance, a *Pas de trois* subdivided into a *sarabande*, *gaillard*, and *bransles*. There is no "argument"; all is abstraction or stylization. Still, the form of the music is obeisant to the dictates of dance movement, and Craft has it that Stravinsky "means the title to signify a dance match, or dance contest". The wonders in the score are myriad. For one, I would single out as absolutely fantastic the writing for harp, violin, cello, and mandolin (!) in the coda of the *Pas de deux* (page 73 in the Boosey & Hawkes miniature edition). Here and elsewhere, Stravinsky's dalliance with the twelve-tone system makes for a brilliantly coruscating suspension of pointillist sounds within a characteristically firm rhythmic texture. The composer elicits a superb performance, but he does not underline the inherent wit in his music so effectively as Leon Barzin did at City Center.

The *Canticum Sacrum* is an abbreviated cantata with a Latin text taken from the Vulgate. It is inscribed to the city of Venice "in praise of its patron saint, the blessed Mark". By now one should know better than to dismiss any new work by Stravinsky, but I find this piece just as austere, dreary, and forbidding after a dozen hearings as I did in the first place. On paper the symbolic retrogrades and other complexities are impressive, but the ordered sonority rings hollow once its intricacies are unraveled. —J.L.

Diana Adams, Melissa Hayden (left and right foreground), Todd Bolender (far right), and other members of the New York City Ballet during a rehearsal of the new Stravinsky-Balanchine "Agon". —Photo by Radford Bascome



SOUTULLO Y VERT: "*La Del Soto del Parral*"; Tony Rosado (Aurora); Teresa Bergonza (Catalina); Manuel Ausensi (Germán); Carlos Munguía (Miguel); Gregorio Gil (Damián); Manuel Ortega (Tío Sabino); Coros Cantores de Madrid and Gran Orquesta Sinfonica conducted by Ataúlfo Argenta. London XLL-1697, \$4.98.

▲THIS zarzuela had its première in October of 1927. The music is among the richest I have heard in one of these pieces, and it is very colorfully orchestrated. The performance is very satisfactory, though the admirable Ausensi finds the tessitura of his music rather high and also Miss Rosado drives her attractive natural voice at times. All in all, this is one of the zarzuela recordings most likely to make a real hit. There are helpful notes by Remy Van Wyck Farkas.

—P.L.M.

VIVALDI: *The Four Seasons*; Jan Tomasow (violin); Anton Heiller (harpsichord); I Solisti di Zagreb conducted by Antonio Janigro. Vanguard/Bach Guild BG-564, \$4.98.

Ayo, I Musici..... Epic LC-3216
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▲SURELY among the finest of the many versions of this wonderful work. All the right attributes are present: good tempos, vitality, sensitivity, an excellent solo violinist, and above all a fine, integrated tone quality. These individual ingredients are to be found in other recordings, but of those available only this new one and the two listed above seem to me to merit serious consideration by the

prospective purchaser. Excellence of recording, added to the musicianly performance, makes this latest especially recommendable.

—I.K.

The Spoken Word

The Psalms—Read in Hebrew and in English by Morris Carnovsky. Experiences Anonymes EA-0025, \$4.98.

▲AMONG the enduring classics of ancient literature, the Book of Psalms must be accorded special recognition. Although essentially religious in nature it reflects, like all great poetry, the wide range of human passion. The sixteen psalms which Carnovsky reads on this record represent a good sampling. He captures especially the moods of awe and gratitude. Unfortunately, he does not do so well with those selections which are charged with bitterness and rancor, with impatience at God, and with fury at the enemies of His people. A monotone of piety prevails. A unique and puzzling feature of this record consists in Carnovsky's reading of the Psalms in the original Hebrew as well as in English. Carnovsky is not at ease with Hebrew, and the rich sonorous command he shows when he is reading in English fails him when he is confronted with the intricacies of the unfamiliar Sephardic accents. The introductory notes by John Hutchison are pertinent, concise, and illuminating.

—Alice Arlow

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On what is, and what is not, authentic

By ROBERT SHERMAN

THE QUESTION of "authenticity" is a perennial topic of discussion among folk music enthusiasts, both as it applies to the arranging and to the performing of traditional songs. John Runge has aptly said that "for some devotees, the chief interest is in their being 'folk'; for others, in their being 'songs'". In the last analysis, of course, it is for the individual to determine for himself the degree to which a given interpretation captures and conveys the song's basic emotional content and, consequently, the degree to which it is valid and meaningful.

A case in point is the work of John Jacob Niles, noted American scholar, collector, and composer, who sings a wonderful group of "Love Songs and Carols" in what by no stretch of the imagination could be called traditional style on Tradition TLP-1023. Purists will object strenuously to his excessively dramatic, even histrionic, manner, and the way in which he admittedly revises certain melodic lines to highlight the "electric effect" (his own words) of his small, but uncannily high voice. And yet, to hear him perform *I Wonder As I Wander* or *Venezuela*—in effect, his own compositions—is a haunting and memorable experience. There is so much, in fact, that I find it somewhat wearing to listen to more than four or five songs at one sitting. Faithful sound reproduction adds greatly to the effectiveness of this outstanding recital, which is, none the less, not for every taste.

Although we tend to look askance at concert arrangements of folk songs in general as tending to substitute virtuosity for genuine sentiment, most of us have come to accept and love Negro spirituals as sung by highly trained, even operatic voices in concert performance. Perhaps this is due in equal measure to the skilled and loving arrangements made by such fine musicians as H. T. Burleigh, Hall Johnson, and others, and also to such glorious artists as Marian Anderson and Roland Hayes, who sweep away any question of authenticity with their noble and impassioned singing.

Carrying on this fine tradition is Robert McFerrin, a young baritone who made his Metropolitan Opera debut in 1955, becoming, incidentally, the first regular Negro member of the Met Company in its seventy-year history. On a Riverside

disc, McFerrin is featured in a varied program of Spirituals which includes such favorites as *Let Us Break Bread Together* and *Deep River* as well as a jubilant, sparkling performance of the less familiar *Ain't Got Time to Die* (RLP 12-812). His singing throughout is powerful, expressive, and understanding, although on occasion one wishes for a little more fervency. The expert piano accompaniments are by Norman Johnson.

A reissue of another fine group of spirituals, sung by Lucretia West (Westminster WP-6063) is unfortunately marred by the many contrived, artificial arrangements. Miss West sings superbly—let there be no mistake about that—but the orchestral, and especially the male quartet, accompaniments are so involved and complex as to be downright distracting, essentially negating the spirit of these simple and sincere expressions of faith. Happily, a handful of songs, including the sprightly *Little David* and *Every Time I Feel de Spirit*, have only piano accompaniments, and here at last the full potential, both of Miss West's warm, glowing voice, and of the spirituals themselves, is realized.

The sea chantey is another type of folk song which is primarily heard today in concert versions, with a resulting loss of the feeling of give and take between chanteyman and crew which characterized these work songs aboard ship. Folkways has gone a long way towards remedying the situation with an excellent group of "Songs of the Sea", performed in traditional style by Alan Mills and a male quartet, with guitar accompaniment (FA-2312). Without sacrificing musicality, Mills has succeeded in capturing the gusto and vigor that must have held sway on the old clippers, and by dint of singing only a few verses of most of the chanteys, he manages to squeeze in no less than thirty-two of them. So that this is by far the most comprehensive selection to be found on any one LP. Interesting notes by Edith Fowke and full texts are included.

While a professional folk singer's style may be entirely traditional, the only really "authentic" singing, by strict definition, is non-professional—that is, done by people who are *not* musicians,

(Continued on page 279)

Organ miscellany

Baroque Organ Music: *Organ Chorale: Maria zart von elder Art* (Schlick); *Six Variations on "Mein Junges Leben hat ein End"; Fantasia super Ut, Re, Mi, Fa, Sol, La* (Sweelinck); *Diferencias sobre El Canto del Caballero* (Cabézón); *Fiori Musicali: Messe Della Madonna: Canzona dopo il Credo* (Frescobaldi); *Organ Chorale: Da Jesus an dem Kreuze stund* (Scheidt); *Organ Chorale: Vom Himmel hoch da komm ich her* (Pachelbel); Robert Noehren (organ). Concord 4002, \$4.98.

▲THIS is an unusually rich collection. Find a more dramatic or deeply felt work than Sweelinck's *Six Variations*, for instance. The Schlick *Chorale* is the earliest piece here, written in 1512. It is remarkable for the clarity of its counterpoint, and also for the fact that it is entirely modal, ending in a Phrygian cadence. The Cabézón is important as one of the earliest examples of the variation form. The melody used is a popular tune of sixteenth-century Catholic Spain, and yet its advanced diatonic arrangement makes it sound very much like a present-day hymn. Scheidt's *Chorale* is a soft, meditative composition, also amazingly modern for its day. The opening verse, which is to my ears a direct ancestor to the Brahms *Chorale-Preludes*, displays some of the loveliest clarinet stops that you are likely to hear on any organ. Pachelbel's *Chorale* is a dramatic arrangement of a tune which, it will be remembered, Bach used to advantage in his *Christmas Oratorio*. The organ, located at the Kenmore Presbyterian Church in Buffalo, N. Y., was built by the Schlicker Organ Company of that city, and is a copy of early baroque instruments. It is really a gem: clear, but mellow and rich at full organ, with beautifully tender solo stops. Noehren seems to me a sensitive artist and a skilled technician, and Concord's excellent recording (I think remastered from old Allegro tapes) does justice to his fine performances.—D.H.M.

The Art of André Marchal, Vol. 2: Masters of French Organ Music: *Veni Creator* (de Grigny), *Chaconne in B minor* (L. Couperin); *Ofsur les grands jeux* (F. Couperin), *Magnificat* (Titelouze), *Les Cloches* (le Bègue), *Fond d'Orgue* (Marchand), *Noel* (Daquin). André Marchal (organ), with the M.I.T. Choir conducted by Klaus Liepmann. Unicorn UNLP-1047, \$3.98.

▲AT first glance a setting of the old *Veni Creator* hymn by Nicolas de Grigny (1671-1703) might seem a strange selection in an organ recital. For as performed here the even-numbered verses are sung in the original Gregorian setting by male voices while the odd-numbered verses are the composer's elaborations for organ alone. But then the organ does do most of the work—and very nice work it is, too—which is probably just as well since the M.I.T. Choir sings its little Plainchant tidbits as if the boys would rather be out singing college songs or football cheers. The rest of the music is all for organ. The *Chaconne* of Louis Couperin (c.1626-1661) may be remembered from a Biggs recital on Columbia ML-4331. And the *Offertory* of Louis' nephew, François "Le grand" (1668-1733) is the third section of the *Mass for the Parishes* which, in its entirety, has received four LP recordings to date. The remaining selections are briefer and more varied. The piece by Jehan Titelouze (1563-1633) reminds one of Frescobaldi, while that of Louis Marchand (1669-1732) is curiously chromatic and modulatory. In a lighter vein are the remaining two pieces, one by Nicolas le Bègue (1630-1702), and the other by Louis Claude Daquin (1694-1772) being one of the latter composer's *Noels* in delightful theme-and-variation form. There is no questioning André Marchal's artistry. The Holtkamp organ of M.I.T.'s Kresge Auditorium is certainly no baroque instrument, but its modern quality does not pose a great handicap here, and the performer chooses registrations carefully. The recorded sound is beautifully full-blooded and satisfying, as we have come to expect of the engineering of Peter Bartók.

—J.W.B.

Tape Reviews

ALBÉNIZ-ARBÓS: *Iberia*; Minneapolis Symphony Orchestra conducted by Antal Dorati. Mercury Stereo MBS5-19, \$10.95.

▲IT is ever a pity that Arbós got around to orchestrating only five of the twelve tableaux that make up the keyboard original. After all these years in the repertoire, however, this celebrated torso-transcription has pretty much established its own hyphenated identity, and it must be said that Dorati plays it for all it is worth. I agree with A. K. (who reviewed the original issue last month) that somewhat more kaleidoscopic dynamics would have made the *Fête-Dieu à Séville* perfect. But nearly perfect is good enough, thank you. And in this connection I cannot take umbrage at the failure to achieve a true *pppp* in the *Evocation*. It seems to me that phonographic values must be kept relative to those of the concert hall, and as long as tuttis are held to the decibel level of the living room it is unreasonable to require inaudibility at

the other end of the scale. The sound throughout this tape is gorgeous. —J.L.

BEETHOVEN: *Overtures—Leonore No. 3, Op. 72a; Coriolan, Op. 62*; Boston Symphony Orchestra conducted by Charles Munch. RCA Victor Stereo BCS-48, \$8.95.

▲MUNCH'S interpretations gain power from the incisiveness of his accents. The tempos are fast, the orchestra accurate. However, there is nothing grandly dramatic about either work in these performances. Perhaps it is because the tape itself is not very full-sounding on the bottom end. It is crisp and clean enough, but lacking in body. I had looked forward especially to an enhancement of the offstage effect of the trumpet in the *Leonore No. 3*, only to be disappointed that it came neither from the left side nor the right side but from the middle, and not from very far away at that. If ever there were a spot at which to exploit the extra advantage of stereo, this was it. —E.B.

Pete Seeger Sings: *East Virginia; Kisses Sweeter Than Wine; Wimoweh; I'll Sing Me a Love Song; T for Texas*. Pete Seeger (balladeer), with guitar and banjo. Phonotapes (Folkways) non-aural PMC-1015, \$2.98.

Pete Seeger



▲SEEGER has built quite a following for his vigorous presentation of American folk songs. Here are a group of five, re-issued from several records he made for Folkways. Somehow, in the transfer, they have lost much of the spontaneity which is part of his charm. This all-important mood being absent, we have just another collection of folk songs. *Wimoweh* is an African tribal chant which, through Seeger's efforts, made its way to the nation's juke boxes several years ago. He displays some interesting falsetto pyrotechnics against the background of an unidentified chorus. The singer accompanies himself with a banjo in all the songs except *Kisses Sweeter than Wine*, in which he uses a guitar. The latter song, originally recorded by the late Huddie Leadbetter, is the most appealing bit of music on this short tape. —R.A.

BERNSTEIN: "*West Side Story*"; Carol Lawrence, Larry Kert, Chita Rivera, Art Smith, others; orchestra conducted by Max Goberman. Columbia Stereo TOB-13 (two reels), \$23.95.

▲EACH reel is identical with one side of OL-5230. This is not the entire show, then, notwithstanding the long price, but the same skillfully contrived abridgment to be had on a single LP disc. For those who can afford to spend this kind of money, the difference in sound quality is appreciable. Stereo is perfect for musicals because it enhances the approximation of a theater atmosphere—even when the recording was made in a multi-miked studio, as one supposes this one was. At this late date there is no need to re-appraise either the work or this performance, except to add that they are even more exciting on tape than they already were.

—J.L.

●
LEHÁR: "*The Merry Widow*" (abridged); Friedl Loor, Karl Terkal, Mimi Engela-Coertse, Vienna State Opera Chorus and Orchestra conducted by Hans Hagen. Omegatape Stereo ST-3011, \$14.95.

▲DON'T pass this one. I almost did, I am ashamed to confess, because it didn't

BORODIN: *Nocturne for String Orchestra*; **BARBER:** *Adagio for Strings, Op. 11*; **VAUGHAN WILLIAMS:** *Fantasia on "Greensleeves"*; Philadelphia Orchestra conducted by Eugene Ormandy. Columbia Stereo IMB-8, \$12.95.

▲THERE is little esthetic justification for blowing up the nostalgic *Notturmo* movement from Borodin's String Quartet in D to "*Kismet*" proportions, except perhaps to show how very sumptuous the marvelous string section of the Philadelphia Orchestra can sound. Barber's *Adagio* also was originally a slow movement from a string quartet. However, it was successfully arranged for strings by the composer himself and has been known, ever since it was introduced by Toscanini in 1936, not only as one of Barber's best pieces but also as one of the finest slow movements ever written by an American. It is extremely well played, as is the

look very promising. Lo, the performance is all stylish and winning, and the several principals are without exception in grand voice. I have heard the tape through about a dozen times already and it delights me anew every time I put it on. The score is cut to ribbons in this abridgment, to be sure, but it will take more than a merely acceptable complete version to displace it. I have not encountered any of these singers before but you may be sure I will be on the lookout for them henceforth. The sound is somewhat less than scintillating, if you must know. Still, on tape as on disc there is no substitute for artistry such as this. —J.L.

●
MOZART: "*Die Entführung aus dem Serail*", K. 384 (abridged); Marilyn Tyler (Konstanze), John Van Kesteren (Belmonte), August Griebel (Osmin), Helen Petrich (Blonde), Karl Schiebener (Pedrillo), Cologne Opera Chorus, Guerzenich Orchestra of Cologne conducted by Otto Ackermann. Concert Hall Society Stereo RX-52 (two reels), \$23.90.

▲ACKERMANN shepherds this truncated version with the same skill and impeccable taste that have marked all his Mozart recordings. If he had been al-

Vaughan Williams arrangement of *Greensleeves*, in which a flute is added to the strings. The stereo effect makes the strings sound lush indeed, especially in the middle registers.

—E.B.

Ormandy: "how very sumptuous"



lowed to conduct the forty-one symphonies for Concert Hall instead of the first twenty-eight, we would have had the closest thing to a definitive complete edition ever recorded. As it is those twenty-eight performances represent, in sum, one of the irreplaceable treasures of the catalogue. And on this evidence one suspects that Ackermann would be just as successful with the Mozart operas. The ladies of the cast, unfortunately, will not do. But the Belmonte is a real find—few tenors are at once so mellifluous and so graceful—and Griebel really knows how to act with his voice. The orchestra sings best of all, and in opera that is not the consummation to be wished, but there you are. Medium good sound. —J.L.

●
SCHOENBERG: *Suite, Op. 29*; Jack Kreiselman (E flat clarinet), Irving Neidlich (clarinet), Sidney Keil (bass clarinet), Victor Aitay (violin), Godfrey Layefsky (viola), Tony Sophos (cello), and Russell Sherman (piano), conducted by Gunther Schuller. Period Stereo PST-7, \$11.95.

▲**PERIOD** is due a special encomium for making this performance available on stereo. Who would have believed, two or three years ago, that Schönberg would so soon adorn the pre-recorded tape catalogues? All the musicians involved here-with, most especially the conductor, are well known and highly regarded around New York. Their playing is entirely professional, although one might question the dead seriousness of their approach, for the Op. 29 is by no means lacking in the good-natured aspects of the olden suite. The recording is good, considering its vintage (early fifties). This is the kind of music that makes sense on stereo; the spread lends a transparency that would be hard to approach monaurally. —J.L.

●
J. STRAUSS, JR.: *Emperor Waltz*; *On the Beautiful Blue Danube*; Chicago Symphony Orchestra conducted by Fritz Reiner. RCA Victor Stereo ACS-87, \$6.95.

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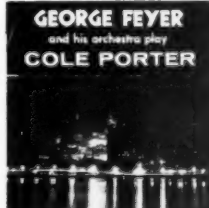
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STRAVINSKY: *Firebird Suite*; Southwest German Radio Orchestra of Baden-Baden conducted by Jascha Horenstein. Phonotapes (Vox) Stereo S-710. \$11.95.

▲LIKE most conductors, Horenstein uses the 1919 version. So does Bernstein (with the New York Philharmonic) on Columbia IMB-3. Direct comparison favors the Phonotapes version, which is also a dollar less expensive. The younger conductor generates more excitement, but Horenstein shows more respect to the score, and thereby provides more atmosphere in the end because the music was, after all, carefully tailored to a scenario of uncommon theatrical power. This performance is especially impressive in the closing pages, where a literal observance of the *poco a poco allargando* is vital



Horenstein: "virtuosity is not everything"

to the structure of the work. Bernstein gets very stop-and-go towards the peroration and it is his undoing. True, the New Yorkers are more virtuosic than their competition in Baden-Baden, but virtuosity is not everything. The engineering honors being about even up, I will abide with Horenstein. —J.L.

Victor Stereo CCS-45, \$10.95.

Waltzes by the Strauss Family; Boston Pops Orchestra conducted by Arthur Fiedler. RCA Victor Stereo CCS-46, \$10.95.

The Vienna Strings Play Johann Strauss; Vienna String Symphony conducted by Kurt Rapf. Livingston Stereo 717-BN, \$11.95.

▲THREE of the Strausses are represented between the Pops pair. CCS-45 includes Josef's *Secret Attractions* and Johann Jr.'s *Where the Citrons Bloom* and *One Thousand and One Nights*. CCS-46 gives us Eduard's *Doctrines*, Josef's *Music of the Spheres*, and Johann Jr.'s *Roses from the South*. Rapf's *alt Wien* ensemble offers Jr.'s *Vienna Blood*, *Annenpolka*, *Perpetuum mobile*, and *Tales from the Vienna Woods*. I'm sorry if this strikes you as Pollyanna-ish, but I just can't find any fault with any of these tapes. As long as I live I don't expect to hear a Strauss waltz played so enchantingly as I have heard them played by the Vienna Philharmonic, but short of that order of perfection these performances are all of them delightfully buoyant, even and indeed especially Reiner's. Rapf elicits the most insinuating lilt, not surprisingly considering the source. Superb sonics everywhere. —J.L.

TCHAIKOVSKY: *Nutcracker Suite*; Symphony of the Air (conductorless). Concertapes Stereo 24-8, \$11.95.

SAME: Boston Pops Orchestra conducted by Arthur Fiedler. RCA Victor Stereo BCS-62, \$8.95.

▲EITHER price or sentiment may be the yardstick here. Toscanini's old gang was pretty much intact when this tape was made, and they play like so many angels. The summer BSO, however, is a crack outfit itself, and the advantage of a conductor is not to be gainsaid—especially when it is Fiedler at his very best, which he is in this performance. Neither tape evokes the magic of Ivanov's choreography, but in the concert version one does not expect otherwise. With all due regard to the slight virtuosic edge of the NBC ensemble I cast my vote for the Pops, not only because it has a more Tchaikovskyan "feel" but also because it gleams more brightly. With this music, all the glister is gold. —J.L.

VIVALDI: *The Four Seasons*; I Solisti di Zagreb conducted by Antonio Janigro. Vanguard Stereo VRT-4002, \$14.95.

▲THIS work did not reach the shellac catalogues until the late middle forties, but it has more than made up for lost time on LP. Among the several excellent per-

performances available this one ranks high, and it is a pleasure to welcome it anew in spacious stereo. Janigro is a no-nonsense conductor, but he is a virtuoso instrumentalist also (cello) and he understands the problems of the soloist *vis-à-vis* the tutti. Accordingly, his interpretation is notable for its nicety of balance, and Vanguard's sound is decidedly likewise. The collective tone is not so lushly Italianate as one would expect, which will be a pleasant surprise or not depending on your point of view. —J.L.

Russkaya! Hollywood Bowl Symphony Orchestra conducted by Carmen Dragon. Capitol Stereo ZF-24, \$14.95.

▲THE program: *Volga Boatman* (traditional), Overture to "*Russian and Lullaby*" (Glinka), *Meadowland* (traditional), *Mélodie, Op. 42, No. 3* (Tchaikovsky), *Dance of the Buffoons* from "*Snow Maiden*" (Rimsky-Korsakov), and *Kamennoi-Ostrov* (Anton Rubinstein). Glistening performances all, as one has come to expect from this West Coast counterpart of the Boston Pops, and engineering to match. Dragon himself orchestrated the Rubinstein. Presumably he arranged the two folk numbers as well; they are equally technicolored. The entire contents, indeed, would be perfect for a film extravaganza about old Russia. Everything is lushly lovely. If this sort of thing is to your taste, you won't find a more effective tape. —J.L.

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▲AN article by Arthur Cohn in the December issue ("Percussion up to Date", page 133) said everything that needs to be said about this program. Suffice it to add that the tape is considerably more hi fi than its disc counterpart, which is going some because the latter is a sonic wonder. Perhaps this release should be commended to those benighted thousands who have invested fortunes in equipment to hear the chug of a locomotive or the sound of a leaky faucet many times magnified. It would be a hazardous experiment in music appreciation, but it might work. —J.L.

BOOK REVIEWS

A pianist on pianists

By RAFAEL KAMMERER

SPEAKING OF PIANISTS, by Abram Chasins. 291 pages. Alfred A. Knopf, New York. \$4.

▲ABRAM CHASINS' book is just what its title implies—an informal, sometimes chatty and gossipy, but informative disquisition on the pianistic "greats" of the immediate past and present, enlivened with interesting sidelights on various aspects of the music business in general and the plight of the younger pianists in particular.

The author, a one-time concert pianist himself and a well-known composer, is the Music Director of WQXR, the radio station of *The New York Times*. He is also familiar to readers of *The Saturday Review* for his topical reviews of piano recordings and his articles on pianists. Many of these were incorporated in this book. Having known Josef Hofmann (he was once a protégé of that master), Leopold Godowsky, and Sergei Rachmaninoff intimately, Chasins' pen portraits of these men are, naturally, his most interesting and illuminating chapters, along with his pages on Artur Schnabel and Wilhelm Backhaus.

Somewhere in the book almost every pianist of note during the past half-century receives at least passing mention. Under the circumstances there are a few curious and puzzling omissions. One looks in vain for the names of Ernest Schelling, George Copeland, and Jesús María Sanromá. Nor are all the "great" pianists of the immediate past treated with equal justice. Moriz Rosenthal, for

instance, Chasins dismisses with a summary brush-off, and he writes of De Pachmann with a vitriolic pen. Perhaps Rosenthal indeed was "the most pathetic" figure he ever saw on the concert platform, and maybe the only De Pachmann recital he ever attended really was "a nightmare". But surely Chasins isn't naive enough to expect his readers to believe that, with WQXR's vast library of piano recordings at his disposal, he has never had an opportunity to hear Rosenthal's fabulous recording of his own *Carneval de Vienne* on Victor 11-8175, or De Pachmann's incomparable playing of Chopin's Nocturne in D flat, Op.27, No. 2, on HMV D.B. 860—both of which performances represent the very school of piano-playing whose passing Chasins is lamenting.

When the author speaks of his idols—Hofmann, Rachmaninoff and Godowsky—he is on safer ground. His account of why Hofmann made so few recordings is more plausible than the tritely familiar explanation that "Hofmann wasn't interested" or that "Hofmann didn't believe the recording machine reproduced his playing faithfully enough". The chief blame he lays at the door of the recording companies' executives for their obtuseness. Hofmann, for his part, demanded adequate recompense, which the recording companies considered exorbitant.

The colloquy of Hofmann and Godowsky over problems of technic and interpretation in the chapter on Godowsky should be of particular interest to all young, aspiring pianists. Chasins also gives an interesting picture of Rachmaninoff at work—in particular his method of practicing. He is at his best, too, when he is discussing the "jungle" that is the concert world and the "expendables" who are swallowed up as a consequence of the recording industry's insatiable appetite. In this connection he has pertinent things to say about current managerial practices, and he is in favor of government subsidies for the artist. Elsewhere he bemoans the fact that composers no longer write piano music, although he gives quite an extensive list of contemporary material already available.

ITALIAN VIOLIN MAKERS, by Karel Jalovec. 440 pages, 417 illustrations. Crown Publishers, New York. \$12 50.

▲**PRIMARILY** an oversize handbook, this huge and handsome volume will be invaluable to any expert in need of an (apparently) exhaustive list of the violin makers of Italy, great and small. At the same time it is a book which has much to fascinate the interested layman.

Ranging from Allesandro Abbate to Vittorio Zuzzi, in alphabetical order, it gives the pertinent facts of each man's craft: his active years, the characteristics of his style of workmanship, the appearance of the varnish he used, in some cases the measurements of his violins, violas, and cellos, the approximate number of his instruments in existence, and the price they bring on the market today. There are 381 black-and-white photographs of instruments, including close-ups of f-holes and scrolls (material for some interesting comparisons) and many reproductions of labels, often several of a single maker.

The preface by Jalovec is directed at the less experienced admirer of the art, and describes such interesting and sometimes misunderstood facets of violin-making as the various ways wood is cut from the



Antonio Stradivari in his Cremona workshop

tree trunk to form the back of an instrument, venturing as well into the still-controversial subject of varnishes. In the back of the book are template outlines of various makers, showing gradations of thickness followed in carving backs.

This book makes no claim to be a history of violin making, and yet it is perhaps not an unfair criticism to point out that its breadth would have been greatly increased by some effort to present the facts in a more informative scheme—perhaps by listing makers according to school or location, with some attention to chronology, rather than in the totally un-pertinent alphabetical order. As a volume of factual reference, however, it is clear, well laid out, and attractively presented.

—S.F.

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▲THE liner notes call this Donaldson's best LP to date and I think the liner notes are right.

Donaldson has modeled himself on Parker but I think he has been around too long for it to be the legitimate and necessary matter of a young man's strong initial debt to his predecessors. And yet, one cannot call Donaldson a Parker imitator as one can with validity call Sonny Stitt on alto that. And it isn't to the point that rhythmically and harmonically Donaldson isn't up to Parker, for neither is Stitt, neither is Julian Adderley. The point is this: Donaldson isn't an imitator because, although he has lots of technique, a lot of it is not specifically a firm jazz technique. He may swing—by some definition of that soapy term—but hear his way of attacking a single note, placing notes in a line, of making accents, of using rhythm, of attacking beats, of phrasing.

Bird on 52nd Street: Charlie Parker Quintet. Jazz Workshop JWS-501, \$4.95.

▲HERE is another in this label's valuable series of Charlie Parker records made "on location". This one again is edited down mainly to the altoist's work (but drummer Max Roach shines through strikingly) and the fidelity is indeed low—even for 1948 "air checks".

Most of the things that have been said about Parker's work are true. He unquestionably, almost single-handedly, saved jazz from a stagnation. It implies no blindness to his contributions in harmony and line to say that, in the crisis in jazz in the late thirties, his approach through rhythm and "time" and with a

very basic understanding to the blues was absolutely the right one, the only really fruitful one. His influence dominates the jazz of all the younger men and he is undoubtedly its greatest figure since Louis Armstrong. And yet, and yet,...

Parker could do the most brilliant things, and sometimes not get them done. Here he begins a magnificently subtle counter-melody on *How High the Moon*—and drops it; he plays around with one version of *Fifty-Second Street Theme*, leading the whole group into a striking adventure—and does it all carelessly and, finally, downright sloppily; he begins his solo on *A Night in Tunisia* with a very half-hearted break—and then plays an excellent chorus; he plays a brilliant lyric line on one version of *Out of Nowhere*—and ends the piece indifferently. His virtues are here, often without those restrictions that studios can impose on creativity, and often his defects are dramatized. His was one of the greatest musical talents this country has produced, and one of the most undisciplined and ultimately unfulfilled. He made hardly any records that are not exciting, not moving, and some few that got it all said.

Bud Powell Trio and Quartet. Blue Note 1571, \$4.98.

▲BEFORE saying anything about Bud Powell, one should point to the number of imitators he has, many of whom play a kind of sterile cocktail-jazz version of his style. They come from all over, a surprising number are women, and most of them have a large following and considerable financial success.

Blue Note has the best evidence on Powell in his previous work for them (BLD-1503, 1504). He was, by the mid-

de forties, called the first great "bop" pianist, and soon a virtuoso soloist. Like most jazz pianists he had modeled his style on the work of the horns. His greatest influence was Parker, after that Art Tatum. He produced records which made his billing of "amazing" quite valid. And sometimes he played with an on-rushing intensity that seemed to say, "I have to get it out soon"; his own life has been a turmoil and his playing has sometimes shown it.

The first side of this record is by a trio (piano, bass, drums). It begins with a slow blues, *Some Soul*, which shows a simpler Powell and is, I think, a very good Bud Powell blues, except for something we shall get to in a moment. *Blue Pearl* is harmonically lovely; *Frantic Fancies*



Powell: "Virtuosity is as it does."

is a fast bopish line with which he has some trouble; *Keepin' in the Groove* is a medium blues; and *Bud on Bach* (C.P.E.'s *Solfeggietto*) is embarrassing as Bach, hints the distrust of jazz that his earlier *Glass Enclosure* (derived in part from the Prokofiev "Love for Three Oranges" March) did, and settles into some two-handed improvisation.

The three numbers on the other side are by a quartet; robust trombonist Curtis Fuller, who here sounds inhibited and plays rather tritely, joins the trio. In Powell's work the defect constantly just under the surface in the trio emerges fully. His "time" (and fingering) fall off badly, even amateurishly. And there is an almost harrowing interlude in *Idaho* in which he plays a Wallerish style—one has the feeling of being present at a personal and perhaps painful self-analysis and searching for stylistic origins.

Does this mean, as has been said, degeneration and almost self-parody? I don't think so necessarily. Virtuosity is as it does. I am not sure that the virtuoso Powell is necessarily Powell fulfilled: I find some of those rare records he made during the war, in his teens, in a sense more satisfying. At any rate, a simpler Powell may be ultimately a better Powell—if the execution is better than it is much of the time here.

Quartet: Chet Baker and Russ Freeman. World Pacific PJ-1232, \$4.98.

▲BAKER first came to prominence with Gerry Mulligan's quartet. He played like Miles Davis but occasionally made solos suggesting a twelve-tone conception. Subsequently, his playing has got more conservative, and even less original, I think, if sometimes more fluent. Freeman here moves along with, mostly, a kind of more-noted version of Horace Silver's piano style.

●
An Afternoon in Paris: John Lewis and Sascha Distel. Atlantic 1267, \$4.98.

▲THESE Paris-made recordings feature young tenor-saxophonist Barney Wilen. His style is yet derivative (at times one has the incongruous feeling that one of Lester Young's many American followers had suddenly taken up Sonny Rollins) and, beyond the facts of a promising presence and occasional power and movement, it is difficult to comment on him. Distel sounds to me like a talented guitarist playing rather trite, modish jazz-derived things for a more or less posh cocktail lounge. Lewis, a man who can work excellently within his limitations, seems more inventive, more integrated, and swinging more than on his most recent record with The Modern Jazz Quartet. But his increasing occupation with gentleness may still, I think, lead to reticence. Most of *Bags' Groove* is very good.

●
Miles Ahead. Miles Davis "4+19". Arrangements by Gil Evans. Columbia CL-1041, \$3.98.

▲IN 1949-50 appeared a series of records, (most of them now collected on Capitol T-762) led by Miles Davis and scored for a nine-piece group which announced a style called "cool". Whatever their ultimate value (and however valuable their progeny), they seem to have confirmed in Davis his growing recognition of the nature of his own solo voice. They also provided an excellent setting for altoist Lee Konitz (among others), and such striking and unique skill as several of their arrangements showed cannot help but be a real stimulus to many jazzmen by their mere presence. The most celebrated of them were arranged by Gil Evans.

I think that this reunion of Davis and Evans dramatizes the danger implicit in the "cool" conception. There are other things that may indicate that it is at a crisis: the fact that many of the most interesting young talents have largely abandoned it; that instrumentally it is now frequently confined to almost gen-

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Record Guide

teel imitators of Lester Young's 1938 tenor style, to several young men who have picked up Davis' mannerisms, and that it is so often used by certain derivative arrangers who produce something rather like skillful documentary film scores.

Some of what I hear on this record seems to me an almost precious shifting of breathy tonal and harmonic murmurs. Some of it is about as "functional" in character (if far less banal) than the kind of furniture music Jackie Gleason records for Capitol. Some of it suggests the toys of Raymond Scott and Alec Wilder. And some of it is freshly, authentically, and effectively musical.

Davis is the only soloist. His playing is sometimes more "hard" than we expect from him (perhaps that's the flugelhorn in for trumpet), and ranges from almost silly runs (which open *I Don't Wanna be Kissed*), through a walking from chord to chord, to very good indeed (*The Maids of Cadiz*, *My Ship*).

Plenty, Plenty Soul: Milt Jackson. Atlantic 1269, \$4.98.

▲MANY of the "modern" jazz musicians are concerned (healthily and, necessarily for them, self-consciously I think) with their roots in blues and church music. This quality of earthiness they call "funk". They also talk about "soul", which means something like depth of feeling and conviction. Vibraphonist Milt Jackson is a man who need not worry, it seems to me, about either of these things, nor about a commanding presence nor individuality. (If there's anything he might give a thought to it could be the structure of a few of his lines.) But, somehow, a great deal of what happens on this record is either sluggish or almost contrived. Half of it features scores for nine pieces with several soloists by Quincy Jones and the rest of it (the better part) is by a sextet with the frequently excellent tenor saxist Lucky Thompson. Perhaps everyone was too concerned with the kind of rhythm that was supposed to be generated, and the manner and mood that were supposed to be conveyed.

I have nothing but respect for the kind of care with which Atlantic goes about its recording work, but I confess that I think some of the very casually got together dates Jackson has made for other labels have produced better music than these did.

Satchmo the Great: Louis Armstrong. Columbia CL-1077, \$3.98.

▲SOME things on this LP actually come from the sound track of the movie it is named for. It has numbers most of which

Armstrong has recorded before (a couple of them often); it has some purple comments by Edward R. Murrow; it has part of the huge reception in Accra which CBS apparently staged for their film; it has an interview in which Armstrong the man almost takes over from the entertainer; it has glimpses of one of the best jazz clarinetists now playing, Edmond Hall; and it ends with a long *St. Louis Blues* at the end of which Leonard Bernstein explains that what he and the (Lewisohn) "Stadium Symphony" have done is only a blown-up imitation of what Armstrong does honestly. Precisely.

Many have commented on the irony of the fact that one of jazz's greatest figures should now be, with a parade of showmanship, a usually trite repertory, and uneven groups, a popularizer. One should also wonder just what it is that is being popularized. At any rate, as some of the recent work on his Decca anthology or his Columbia "Ambassador Satch" showed magnificently, Armstrong can still be an astonishingly powerful and beautiful jazz creator. I don't think that anyone who will hear this hoopla all the way through sympathetically, making allowances, could doubt that fact.

Sonny Terry and his Mouth Harp. Riverside RLP 12-644, \$4.98.

▲HERE are those basic blues and here is that "funk" without self-consciousness. Like that of most untrained singers, Terry's voice gradually deepens, hardens, becomes more a recitation. There are ten blues, four other songs, and Terry answers his words with his own wailing harmonica and is accompanied by a guitar.

Marshall Stearns' notes give an excellent summary of the development of this music, and it is information every American should have. The lines of *Old Woman's Blues*, *Changed the Lock on the Door* (mislabelled), *Baby Baby*, *Louise* give evidence of something else every American should know: in the blues are some of the finest "folk" poetry in the English language.

West Side Story: Manny Albam and his Orchestra. Coral CR-57207, \$3.98.

▲THE success of Contemporary's "My Fair Lady" LP by a jazz trio has created a minor genre. That one was done with great liveliness and good spirits, if with no particular depth or importance. Albam has written almost modish syncopated arrangements on about ten numbers. Medium-sized groups play them here, and some fellows play solo. *Tonight* is certainly a credit to Albam's skill, and *Maria* came off well.

(Continued from page 242)

- RCA 49-3761 *Santa Lucia* & "Turandot": Nessun dorma
 HMV 7-ER-5037 Excerpts from "Aida" and "Tosca"
 HMV 7-EB-6003 *La Danza, Mattinata, Marechiaro, e Serenata*
 HMV 7-EB-6013 *Ave Maria* (Bach-Gounod), *Agnus Dei, Serenade* (Schubert), & *Lullaby* (Brahms)
 HMV 7-EB-6016 *Serenata amara; Parla; Ninna Nanna, Ninna, Oh; Notte sul mare*

Twelve-inch, 78-rpm Albums

- RCA VM/VDM-249 "Pagliacci" (HMV DB-7760/8)
 RCA VM/VDM-518/519 "La Bohème" (HMV DB-3448/60)
 RCA VDM-539/540 "Tosca" (HMV DB-3562/75)
 RCA VDM-700/701 "Madama Butterfly" (HMV DB-8717/32)
 RCA VDM-734 Verdi Requiem (HMV DB-3875/84 & DB-6210/9)
 RCA VDM-980 "La Bohème" (Highlights)
 RCA VDM-1139 "Cavalleria Rusticana" (HMV DB-3960/70)
 RCA VDM-1174/75 "Aida" (HMV DB-6391/411)
 HMV DB-9050/62 "Andrea Chenier"
 HMV DB-9075/91 "Un Ballo in Maschera"

Twelve-inch, 78-rpm Records

- HMV DB-271 "La Bohème": O soave fanciulla (with Zamboni) & "Mefistofele": Lontano, lontano (with Bosini)
 HMV DB-273 "Faust": Salve, dimora & "Favorita": Spirto gentil
 HMV DB-870 "Lucia di Lammermoor": Tombe degli avi miei & Tu che a Dio spiegasti l'ali
 HMV DB-1002 Notturno d'amore & Serenata (Toselli) (RCA V-6610)
 HMV DB-1050 "La Bohème": O Mimi, tu più & "La Forza del Destino": Solenne in quest'ora (with De Luca) (RCA V-8069)
 HMV DB-1150 "Gioconda": Enza Grimaldo & "Pescatore di Perle": Del Tempio al limitar (with De Luca) (RCA V-8084)
 HMV DB-1222 "Lucia di Lammermoor": Tombe degli avi miei & "Traviata": Dei miei bollenti
 HMV DB-1229 "Lucia di Lammermoor": Tu che a Dio & Giusto ciel rispondete (with Pinza) (RCA V-8096)
 HMV DB-1270 "Mignon": Ah! Non credeti tu & Addio Mignon. (RCA V-6905)
 HMV DB-1296 *Santa Lucia* luntana & Voce 'e notte
 HMV DB-1382 "L'Africana": O Paradiso & "Martha": M'appari (RCA V-7109)
 HMV DB-1454 *Notte lunare* & Se... (Mélodie)
 HMV DB-1499 "Cavalleria Rusticana": Viva il vino & "Gioconda": Cielo e mar
 HMV DB-1506 "Attila": Trio & "Lombardi": Trio (with Rethberg & Pinza) (RCA V-8194)
 HMV DB-1526 *The Lost Chord* & Good-bye (Tosti)

- HMV DB-1538 "La Bohème": Che gelida manina & "Faust": Salve, dimora (RCA V-8769)
 HMV DB-1585 *Mamma mia, che co' sape' & Musica Proibita*
 HMV DB-1790 "Cavalleria Rusticana": Tu qui Santuzza (with Giannini) (RCA V-17697)
 HMV DB-1831 *Pieta, Signore & Stabat Mater: Cujus animam* (RCA V-8768)
 HMV DB-1901 "Serse": Ombra mai fu & "L'Elisir d'Amore": Una furtiva lagrima
 HMV DB-1902 "Cavalleria Rusticana": Addio alla madre & Santa Lucia
 HMV DB-1903 *Serenata* (Schubert) & *Occhi turchini*
 HMV DB-2234 "Andrea Chenier": Un di all'azzurro spazio & "Gioconda": Cielo e mar
 HMV DB-2235 "Gioconda": Enzo Grimaldo (with De Luca) & "Lucia di Lammermoor": Tombe degli avi
 HMV DB-2530 *Elegie & Plaisir d'amour*
 HMV DB-2531 "Carmen": Il fior & "Paride ed Elena": O del mio dolce ardor
 HMV DB-2914 "L'Arlesiana": Lamento di Federico & Panis Anglicus (RCA V-14312)
 HMV DB-3158 "Pagliacci": Vesti la giubba & O Colombina (with Pacetti)
 HMV DB-3225 "Aida": Celeste Aide & "La Bohème": O soave fanciulla (with Caniglia)
 HMV D-3809 "Don Giovanni": Dalla sua pace & Il mio tesoro (RCA V-15601)
 HMV DB-3811 "Traviata": Un di felice & Parigi, o cara (with Caniglia) (RCA V-15602)
 HMV DB-3815 *Notte d'amore & Aprile*
 HMV DB-3895 *Amarilli & O del mio amato ben*
 HMV DB-3905 "Cavalleria Rusticana": Addio alla madre & "L'Arlesiana": Lamento di Federico
 HMV DB-3906 "L'Elisir d'Amore": Una furtiva lagrima & "Faust": Salve, dimora
 HMV DB-3907 *Santa Lucia Voce 'e notte*
 HMV DB-5385 "Trovatore": Ai nostri monti (with Elmo) & "Martha": M'appari
 HMV DB-5406 "L'Arlesiana": Lamento di Federico & "Andrea Chenier": Un di all'azzurro spazio
 HMV DB-5407 "Isabeau": Non colombelle & E passera la viva creatura,
 HMV DB-5408 "Isabeau": Non colombelle & "Lodoletta": Ah! Ritrovarlo
 HMV DB-6307 "Pagliacci": Vesti la giubba & "Carmen": Il fior
 HMV DB-6313 *Amarilli & O del mio amato ben*
 HMV DB-6346 "Manon": Ah! dispar vision & "Werther": Ah! non mi ridedar
 HMV DB-6366 "La Juive": Rachel, quand du Seigneur & "Le Roi d'Ys": Aubade
 HMV DB-6436 *Core 'ngrato & Diciencello vuje*
 HMV DB-6619 *Ave Maria* (Schubert) & "Jocelyn": Berceuse
 HMV DB-6705 *Segreto & Nostalgia d'amore*
 HMV DB-6995 *Sebben, crudele & Quella fiamma che m'accende*
 HMV DB-05353 *Valzer della felicità & "Pagliacci": Prologo*
 HMV DB-11342 "Mefistofele": Lontano, lontano & "L'Amico Fritz": Ah! ditela per me (with Rina Gigli)
 HMV DB-11345 "Otello": Gia nella notte densa

(with Rina Gigli)
 HMV DB-11347 "L'Elisir d'Amore: Chiedi al
 rio & "Pescatore di Perle": Non hai compreso
 (with Rina Gigli)
 HMV DB-21096 *Alba e tramonto & Che sso'
 turnato a fa.*
 HMV DB-21138 "L'Elisir d'Amore": Quanto e
 bella & "Turando": Nessun dorma (with
 chorus)
 HMV DB-21524 *Ave Maria* (Kahn & Oh, grande
 sommo Dio)
 HMV DB-21597 *Autunno & Ave Maria* (Gibilaro)
 HMV DQ-102 "Lucia di Lammermoor": Sextet &
 "Rigoletto": Quartet (RCA V-10012)
 HMV VB-46 "L'Amico Frits": Cherry Duet
 (with Baldisseri)
 RCA V-7194 "L'Elisir d'Amore: Una furtiva
 lagrima & "Gicconda": Cielo e mar
 RCA V-8222 "Cavalleria Rusticana": Viva il
 vino & Occhi turchini
 RCA V-15348 *Santa Lucia & Plaisir d'amour*
 RCA V-18227 "Aida": Celeste Aida & O patria
 mia (Rose Bampton, soprano)
 RCA V-12-0767 "Troatore": Ai nostri monti
 (with Elmo) & "Le Roi d'Ys": Aube

Ten-inch, 78-rpm Records

HMV DA-223 "Mefistofele": Se tu mi daut (with
 Scattolo) & "Tosca": E lucevan le stelle
 HMV DA-224 'O surdato 'nnammurato & Tu sola
 HMV DA-225 "Fedora": Amor ti vieta & Vedi, io
 piango
 HMV DA-586 "Loreley": Nel verde maggio &
 "Tosca": O dolci mani
 HMV DA-713 *Funiculi-Finicula & Povero Pulci-
 nella*
 HMV DA-763 *Maria, Mari & Quanno 'a femmena
 vo' (RCA V-1134)*
 HMV DA-797 "L'Elisir d'Amore": Quanto e
 bella & Mandulinata a Napule
 HMV DA-856 "Tosca": Recondita armonia &
 "Mancu Lescant": Donna non vidi mai
 HMV DA-883 "Mefistofele": Dai campi &
 Giunto sul passo estremo
 HMV DA-899 *Rondine al nido & Torna amore*
 HMV DA-941 *Addio a Napoli & O bel nidi d'amore*
 HMV DA-1052 *Canta pe' me & Stornelli marini*
 HMV DA-1195 *Carmela & The Old Refrain*
 HMV DA-1216 "Ma non": O dolce incanto &
 "Pescatore di Perle": Mi par d'udir ancora
 HMV DA-1278 *Canta pe' me & Marta*
 HMV DA-1292 *A canzone e Napule & Lucia, Luci*
 HMV DA-1295 *Eres tu & Quisiera olvidar tus ojos*
 HMV DA-1307 *Triste maggio & "Sadko": Chan-
 son hindoue*
 HMV DA-1312 "Pagliacci": No, Pagliaccio &
 "Andrea Chenier": Si, fur soldato
 HMV DA-1372 "Rigoletto": La donna e mobile &
 "Tosca": E lucevan le stelle (RCA V-1704)
 HMV DA-1373 *Senza niscuno & O sole mio*
 HMV DA-1374 *Solo per te, Lucia & Addio bel
 sogno*
 HMV DA-1447 *Mille cherubini in coro & Non ti
 scordar di me*
 HMV DA-1451 *Serenata Veneziana & Addio bel
 sogno*

HMV DA-1454 *Mattinata & Torna a Surriento*
 HMV DA-1459 *Serenata Veneziana & Addio bel
 sogno*
 HMV DA-1487 *Anima mia & Soltanto tu Maria*
 HMV DA-1488 *Agnus Dei & Ave Maria* (Bach-
 Gounod) (RCA V-1786)
 HMV DA-1505 *Fiore di loto* (Schumann) & *Un
 Reve* (Grieg)
 HMV DA-1535 *Noite a Venezia & Tu sei la vita
 mia*
 HMV DA-1608 *Ninna nanna della vita & Ti
 voglio tanto bene*
 HMV DA-1618 *Mattinata Veneziana & Serenata*
 HMV DA-1650 *La Danaz & Marechiar* (RCA
 V-2181)
 HMV DA-1654 *Desiderio & Marechiar*
 HMV DA-1657 *Serenade* (Schubert) & *Lullaby*
 (Brahms)
 HMV DA-1658 *Serenade* (Schubert & Nur dir
 gehort mein herz)
 HMV DA-1711 *La Paloma & La Spagnola*
 HMV DA-1713 *Mattinata & La Serenata*
 HMV DA-1722 "Fedora": Amor ti vieta & Lolita
 HMV DA-1870 *Parted & I'll Walk Beside You*
 HMV DA-1874 *Silent Night & Adeste Fideles*
 HMV DA-1891 *Cancion del carretero & Vidalita*
 HMV DA-1892 *Raviens mon amour & Ninna
 nanna*
 HMV DA-1894 *Bless This House & Smilin'
 Through*
 HMV DA-1895 *Come raggio di sol & Violetta*
 HMV DA-1896 *Selve amiche, ombrose pianto &
 Vergin, tutto amor*
 HMV DA-1906 *O cessate di piagarmi & Intorno
 all'idol mio*
 HMV DA-1912 *Carrettieri & Mattinata Siciliana*
 HMV DA-1916 *Quando l'amore nasce & Alla
 danza*
 HMV DA-1917 *Sona chitarra & Paese che 'ncalena*
 HMV DA-1918 *Ave Maria* (Carnevali) & *Care
 selve*
 HMV DA-1924 *Casarella & Cancion moresca*
 HMV DA-1925 *Serenata malinconia & "Mar-
 cella": Non conosciuto vo con gli amici*
 HMV DA-1927 *Vittoria, Vittoria! & Posate, dor-
 mile*
 HMV DA-1934 *Gia il sole dal Gange & Cangia,
 cangia tue voglie*
 HMV DA-1937 "Don Juan di Manara": Tu
 vedi & "L'Amico Frits": O amcre, o bella luce
 HMV DA-1955 *Lasciatemi morire & Caro mio ben*
 HMV DA-1956 *Per la gloria d'adorarvi & Care
 selve*
 HMV DA-1963 *Santa Lucia & Varcaraola triste*
 HMV DA-1979 *Ah! Sweet Mystery of Life &
 Song of Songs*
 HMV DA-2000 *Torna a Surriento & Addio e
 Napoli*
 HMV DA-2003 *Madrigale Villereccio & Ninna
 nanna*
 HMV DA-2007 *Ritorna amore & Anema e cora*
 HMV DA-2012 *Serenata Espanola & Stornellata*
 HMV DA-2015 *Amicu ventu & Nostalgia*
 HMV DA-2028 *Noite e mare & Nostalgia ricordi*
 HMV DA-2037 *Havaiana & Papaveri e papere*
 HMV DA-2044 *Funiculi, funicula & Suonno*

(Continued on page 282)

Eight more tenors

Great Tenors in Viennese Operettas:

"Der Bettelstudent"—*Ich hab' kein Geld; Ich setz den Fall* (Millöcker); Peter Anders with Aulikki Rautawaara (soprano); "Frühlingsstürme"—*Du warst für mich die Frau gewesen* (Weinberger); Richard Tauber; "Die geschiedene Frau"—*Excerpts* (Fall); Helge Roswaenge with Lilli Claus (soprano); "Eva"—*Wär es auch nichts als ein Traum von Glück* (Lehár); Julius Patzak; "Wiener Blut"—*Walzer Duett* (J. Strauss); Herbert Ernst Groh with Vera Schwarz (soprano); "Das Land des Lächelns"—*Dein ist mein ganzes Herz* (Lehár); Joseph Schmidt; "Eine Nacht in Venedig"—*Treu sein, das liegt mir nicht* (J. Strauss); Marcel Wittrisch; "Sissy"—*Die Liebe kommt, die Liebe geht* (Kreisler); Richard Tauber; "Giuditta"—*Schat der Mond Abends spät* (Lehár); Franz Völker and Adele Kern (soprano); "Schön ist die Welt"—*Liebste glaub' an mich* (Lehár); Marcel Wittrisch; "Der Zigeunerbaron"—*Wer uns getraut* (J. Strauss); Richard Tauber with Carlotta Vanconti; "Das Lied der Liebe"—*Die eine Frau für mich* (J. Strauss-Korngold); Helge Roswaenge; "Schön ist die Welt"—*Title song* (Lehár); Marcel Wittrisch; "Der Favorit"—*Du sollst der Kaiser meiner Seele sein* (Stolz); Joseph Schmidt. Eterna Et-723, \$5.95.

▲THE point of departure in George Jellinek's introductory notes for this program is the fallacy of looking down on operetta as an inferior musical form. This is all light music, to be sure, but it is good music in its own field, sometimes rising to real distinction—as, for example, in the "Zigeunerbaron" duet included here—and always effective when sung with taste and style. The program contains many of the top operetta hits from Johann Strauss to Weinberger. But it draws its main interest from the impressive list of performers, including practically every first-rank German tenor of the period between the wars. The recordings are all electrical. Tauber, of

course, was the prince of operetta tenors (a fact which sometimes made its unfortunate mark upon his lieder singing) and somehow one suspects that the ideal of most of his colleagues here is to sound as much as possible like him. This is not to say they ever really lost their individuality, however. The richly gifted Joseph Schmidt is up against the severest test in singing Tauber's own inevitable song, *Dein ist mein ganzes Herz*, but he comes through with credit. There are, it will be noted, a few sopranos thrown in for variety, mostly distinguished singers in their own rights. The dubbings are clean in sound, if a little shallow. —P.L.M.

(Continued from page 265)

and who learned their songs in the oral tradition from members of the community. There are many fine ethnic recordings of these true folk singers, but one of the most fascinating is the two-disc set recorded on location all over Italy by Alan Lomax and others (Columbia KL-5173, KL-5174). Lomax has caught the folk in the act of being themselves; he has captured the laughter at the carnivals, the chanting in the quarries, the stamping of dancers, the wailing of professional mourners, and the ceremonial rituals which have remained virtually unchanged for centuries. The sound is surprisingly clear, and the handsome packages contain many striking photographs as well as copious notes.

To conclude on a lighter note, I want to speak briefly of the work of Herb Strauss, a personable young man faced with the difficult task of presenting "Folk Music for People Who Hate Folk Music" (Judson L-3003). Whatever may be your pet peeve in popularized versions of folk song—altered rhythms, irrelevant changes in familiar lyrics and melodies, accompaniments with bass and percussion instruments, English adaptations of foreign songs—they are here, and in profusion. The surprising thing is that our intended indignation never really gets off the ground, perhaps because these aberrations are frankly and cheerfully acknowledged beforehand, and because Strauss' singing is so relaxed and pleasing. Furthermore, Mundell Lowe's settings and accompaniments, for all their commercial sophistication, are nevertheless tasteful and engaging. In short, let the *aficionado* hold tight to the proverbial ten-foot pole and leave this disc to those who unhesitatingly prefer the "song" to the "folk".

"Unlikely Corners"

WHY NOT LOOK below the surface occasionally and find out what it is in the direct appeal of the popular tune which makes the audience go home whistling; to see if there is not some artistic impulse hidden in unlikely corners. . .

—Ralph Vaughan Williams

By EDWARD JABLONSKI

OF LATE an alarming number of record album covers convey the obvious and sophomoric message of *Playboy*, a magazine devoted to life's more indulgent pleasures. I am not against this kind of art, frankly. The ladies are lovely, and a good deal of them is showing, which is somewhat stimulating. But since said albums contain also music I am forced to judge the success of any such enterprise only by the cleavages cut into the vinylite. Take the album entitled **Rhonda** (Columbia CL-1080). Its cover displays the fleshly splendor of an eighteenth-century costume novel—quite a tasty morsel too. We have herein the vocal talents (small) sold by other attributes (sizeable) of one Rhonda Fleming, a movie actress. Miss Fleming sings without any real distinction, though she does do some rather good songs, including Porter's *I've Got You Under My Skin*, a much-too-fast rendition of the Gershwins' *They Can't Take That Away From Me*, Martin and Blane's *Love*, and a souvenir of the ASCAP-BMI feud of the early forties, *With the Wind and the Rain in Your Hair*. Those were the days, you remember, when Stephen Foster might have done very well indeed, but his songs were in public domain then and he long gone, so we had nought but *Jeanie With the Light Brown Hair*, et al., plus a few BMI tunes including the above and such as *My Sister and I*, and *High On a Windy Hill*. All of which has little to do with Miss Fleming—she is, of course, one in a long line of eyewash who have taken to vocalizing.

Another is the visually stunning Tina Louise, who makes the grade by merely whispering into a sensitive mike. I don't remember the label or number of this record. But believe me, you don't need it.

Monique Van Vooren dispenses, among other things, what must be called "con-

tinental interpretations" in an album rather neatly labeled **Mink in Hi-Fi** (RCA Victor LPM-1553); I would guess that whoever thought up the album's title has a sense of humor—or else my thoughts have been influenced by cover art. Miss Van Vooren has the typically husky European voice. She opens her recital with a tune entitled *Bed*, which I suppose has some significance. She is at her best in French songs. There, at least, you can't understand the meaning. Perhaps that is as it should be.

All I know is that the day Zsa Zsa makes a record I'll quit the game and maybe take up bowling. These sexy records add nothing, aurally, to one's enjoyment. The covers may, however, give some of the boys a few vicarious kicks, as may the bedroom voices of the assorted singers. Singers did I say?

Though she adorns the cover of her album, **Babs Caulkins** (Cadence CLP-5009) is a grandmother (you know how young they are these days—and attractive) who has put her party program on records. She has a full, sort of turn-of-the-century voice, and she likes what are called, in her set, "off-beat" songs. One of them is *Old Fashioned Girl*, a charming Richard Rodgers waltz from the first "Garrrick Gaieties" (1925). The lyric is not by Lorenz Hart but by Edith Meiser; from this same show came *Mountain Greenery* and *Manhattan*, just to orient you. Mrs. Caulkins also sings a couple of little-known Noel Coward songs, one of them being titled *Something Fishy About the French*. Of more recent origin are *These Foolish Things* and a nice tune from the revue, "One For The Money", entitled *I Only Know* (by Morgan Lewis and Nancy Hamilton, who later wrote *How High the Moon*, which was fine till the cats got it). Mrs. Caulkins also sings some old time music hall songs, and in general has a pretty exuberant time.

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I must complain loudly about Cadence's failure to give credit to the composers of the songs. It seems to me that they get scant recognition to begin with, so that the least that can be done is to mention their names in miniscule type.

The most professional vocalist of the lot up to this point is Doris Day, who is heard in a collection called **Day By Night** (Columbia CL-1053). This assembles a good dozen songs, among them the haunting Arthur Schwartz-Howard Dietz *I See Your Face Before Me*, Cole Porter's *You Do Something to Me*, Stars Fell On Alabama (Parish-Perkins), Coslow and Johnston's *Moon Song*, and a bit of Ravel as refurbished by Mitchell Parish, Peter DeRose and Bert Shefter—*The Lamp is Low*. Whatever you think of this practice of adapting a melody from an instrumental piece and making a ditty of it, this is still a good song. Miss Day sings with an assurance, style, and a musicality absent from the performances of the aforementioned sextops. She is given good accompaniment by Paul Weston.

I must speak of a recent and most successful TV show that has been preserved, fortunately, on an LP. This is frequently a risky business, but not here. I refer to **The Lady From Philadelphia** (RCA Victor LM-2212) meaning the handsome, dignified Marian Anderson. The telecast was—and this wonderful record remains—a documentary of Miss Anderson's good will tour for our State Department in several Asian countries doing the things she loves best to do, which are singing for and talking with people.



"The Lady from Philadelphia"

Edward R. Murrow narrates, and Miss Anderson also speaks from time to time. At one point she gives a brief talk about Indian music which is interesting. And, of course, she sings: spirituals, Schubert, *There's No Place Like Home*, Rodgers and Hammerstein's *You've Got to Be Taught*—and from the same show, "South Pacific", school children may be heard delightfully singing *Getting to Know You*.

No longer need anyone doubt that music serves as a common meeting ground for peoples of different cultural origin, and as a force for real understanding. The point is strongly brought home by this recording. But of even greater importance is the gracious, warm, one might say lovely personality of Miss Anderson. She speaks without bitterness about the question of race in her country; she speaks as understandingly of Lincoln as of Faubus, the mighty and the petty, with equal integrity.

Possibly some sort of theory might be derived from the greatness of an artist who is at the same time a great person. One also is set to musing about the right (responsibility?) of the artist to have political views and responsibilities, but this is not the place to go into that. However, whoever is thinking up pointless popular albums today, merely to display the physical charms of ladies who cannot sing, might give this some thought. It might improve the covers (the girls can go back to *Playboy*) and it should certainly improve the musical aspects of the recordings. We might even get singers to do the singing instead of gals who happen to be busting out of their brassieres.

In fact, why not more show albums? So many fine songs lie in the warehouse unheard. And we might put the emphasis back where it belongs: upon the real talents of the song writers and not upon the performer. There are few enough Marian Andersons to qualify as exceptions to this rule.

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A sampling of vintage Pinza

The Art of Ezio Pinza: "*Ernani*"—*In felice* (Verdi); "*Robert le Diable*"—*Suore che ribosate* (Meyerbeer); "*Le Caid*"—*Air du Tambour Major* (Thomas); "*Don Carlos*"—*Dormirò sol* (Verdi); "*Norma*"—*Ah! del Tebro* (Bellini); "*Faust*"—*Le veau d'or* (Gounod); "*Nozze di Figaro*"—*Non piu andrai* (Mozart); "*Zauberflöte*"—*Possenti numi* (Mozart); "*La Juive*"—*Si la rigueur; Vous qui du Dieu vivant* (Halévy); "*Trovatore*"—*Abbieta zingara* (Verdi); *Requiem—Confutatis maledictis* (Verdi); Ezio Pinza (basso), with orchestra. Camden CAL-401, \$1.98.

▲PINZA came to the Metropolitan in 1926. Shortly thereafter he had his first recording sessions with Victor. Most of this program dates from those early days, though the "*Figaro*" air carries him forward a little more than a decade. Seven of the basso's Metropolitan roles are represented. Some arias were done again in later recordings, sometimes in more complete form (as the "*Don Carlos*" scene) sometimes with missing choral parts restored (as in "*La Juive*"). But these earlier versions retain their interest and their musical value because of the freshness of the voice when they were made. A characteristic of the "recital" is the vitality of the tone, the vigorous approach to most of the music. Sometimes I am of two minds about this. The Italianate Sarastro here presented is not poised enough to suit me, nor is the phrasing quite what it should be. Both the "*Robert le Diable*" invocation, also not benefited by being done into Italian, and the "*Caid*" workout, certainly would impress me more were the ancient Plançon versions not familiar. In all justice, however, Pinza's is at the very least the second best recording I have heard of the latter. The French language always posed a problem for him, as for most Italians, but I find him superb in the two numbers from

"*La Juive*". I do not agree with Francis Robinson's notes where he states that one looks back to this singer as the Mephistopheles—stylistically his *Veau d'or* pleases me as little as the French pronunciation. The aforementioned vital approach serves the singer well in the "*Ernani*" piece and in the portion of Verdi's *Requiem* (the latter a recording once announced but never actually released; equally as exciting as the well-known performances in the two complete *Requiem* sets). The "*Trovatore*" I find a little disappointing in the first part, probably due to the old concern with 78 rpm time limits. He sings the recitative, one stanza of the narrative, and the short *cabaletta* with chorus. I suspect he would have taken more time if possible. The "*Don Carlos*" and "*Norma*" airs are splendid. For the most part these dubbings sound very well, though in some of them the voice has an electronic ring, and in the "*Faust*" there is a loss of clarity. Occasionally one is conscious of the echo chamber. —P.L.M.

(Continued from page 278)

- HMV DA-2055 *Bambina bruna & Dcic stelle*
- HMV DA-2060 *Notte d'o core & Senza te*
- HMV DA-2067 *Surriento & Ritornello stasera*
- HMV DA-2069 *Terra straniera & Niscuni*
- HMV DA-2076 *Ninna nanna & Tuittii miei sogni*
- HMV DA-2077 *Rosi, Rosi & O pittore e tutto 'o munno*
- HMV DA-2081 *Canzone a stornello & Dolce crespusco*
- HMV DA-5376 *Lolita & Maria (Tu sei per me la vita)*
- HMV DA-5377 "*Fedra*": *Amor ti vieta & "Maristella": Io conosco un giardino*
- HMV DA-5397 *Mamma & Se vuoi goder la vita (RCA V-10-1339)*
- HMV DA-5398 "*Manon Lescaut*": *No! passo son! & "Trovatore": Di quella pira*
- HMV DA-5401 *Carmela & Canta pe' me*
- HMV DA-5410 "*La Forza del Destino*": *La vita e inferno & O tu che in seno*
- HMV DA-5411 "*Manon Lescaut*": *Ah! Manon, mi tradisce & No: Passo son!*
- HMV DA-5416 "*Carmen*": *Parle moi de ma mere (with Rina Gigli)*
- HMV DA-5417 *Tre rose & 'Na sera e maggio*
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- HMV DA-5443 *Cinefolia & Dimmi tu primatere*
- HMV DA-11324 *Citta silente & Con la pioggia o con la luna*
- HMV DA-11325 *Luntananza & Senza piu serenata*
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